

No 42.]

INSTRUCTIONS
FOR
THE ADORNMENT AND EMBELLISHMENT
OF
DWELLING HOUSES,
ENTITLED
INTERIOR DECORATION.

ILLUSTRATED WITH NUMEROUS DESIGNS AND EXAMPLES OF
APPROPRIATE COLOURS IN CHROMOLITHOGRAPHY.

BY
O. N. W. DA
ARCHITECT,
AUTHOR OF "ART AND WORK," ETC.

SIXTH THOUSAND.



Ars probat artificem.

WINSOR & NEWTON, Limited, RATHBONE PLACE,
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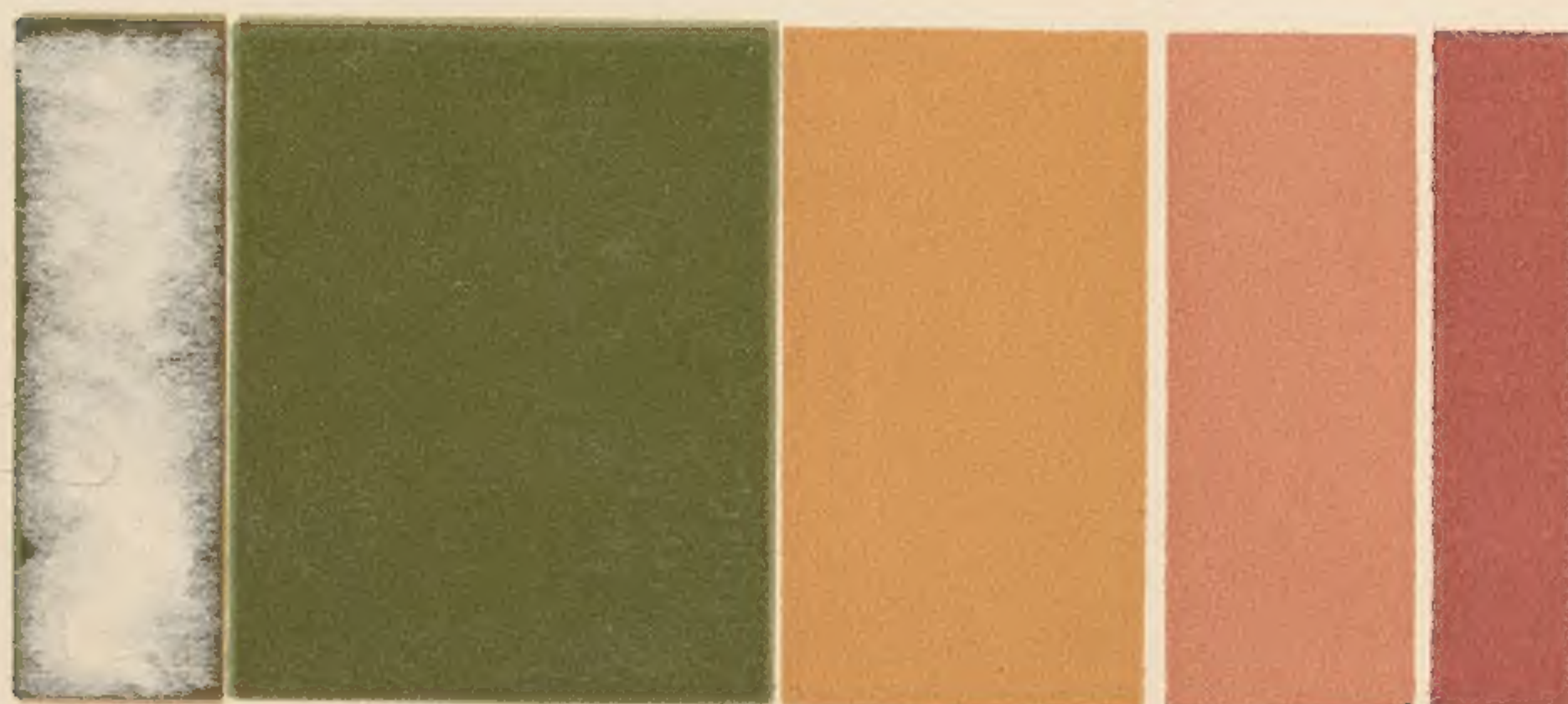
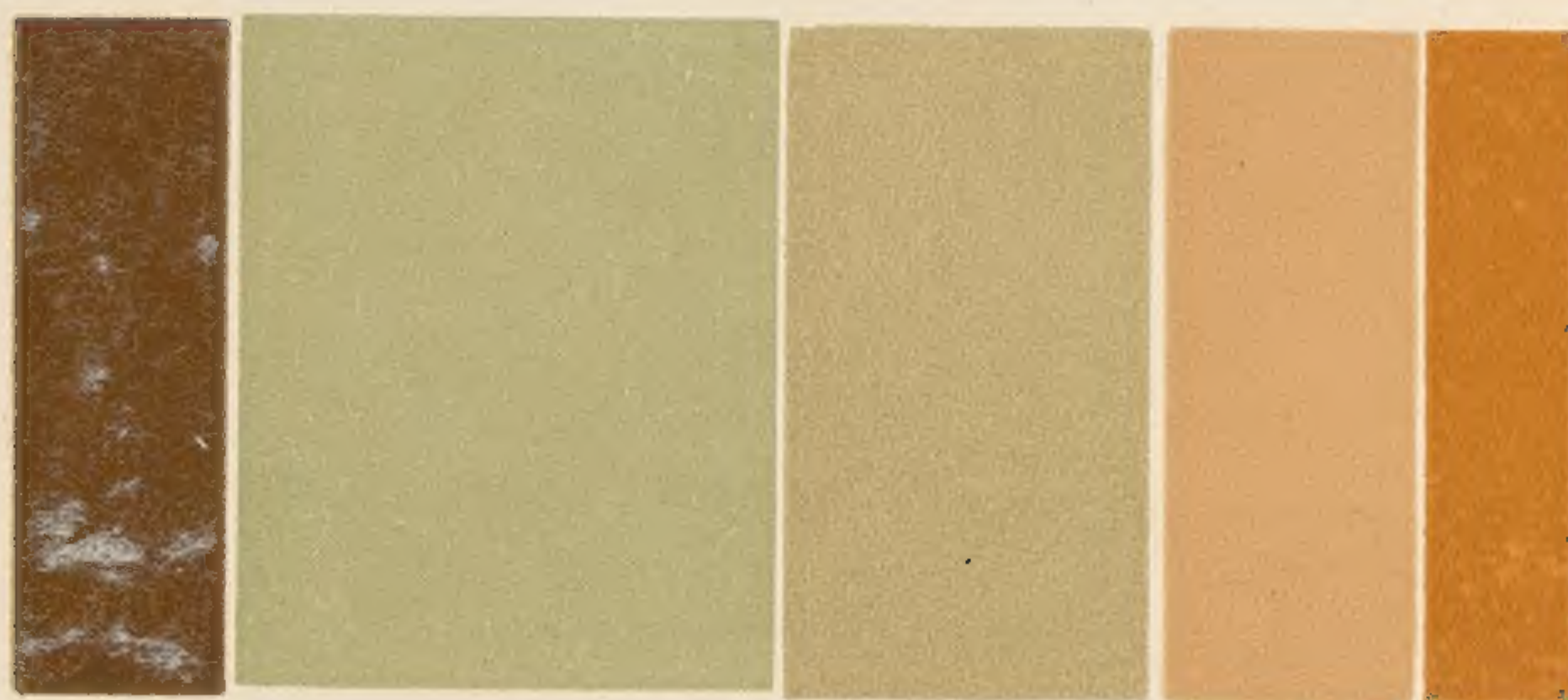
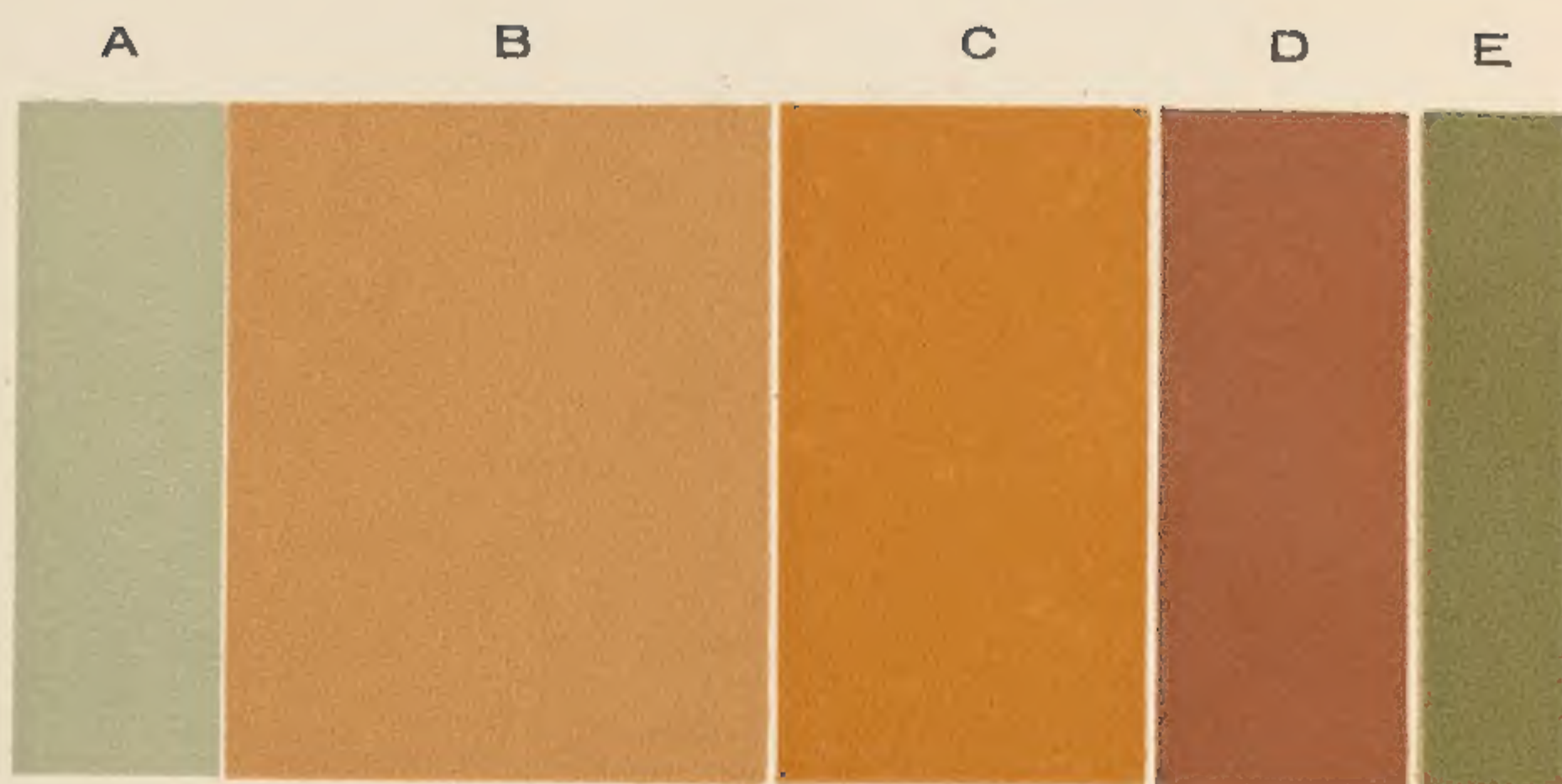
Repairs to title + pp 35-6

p35 - slight loss of text.



John Fleming





COLOURS FOR PANEL DECORATION.

SEE PAGE 34.

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CONTENTS.

	PAGE
PREFACE - - - - - - - - -	V
INTRODUCTORY REMARKS - - - - -	7
THE APARTMENTS OF A HOUSE - - - - -	11
DESIGN AND STYLE - - - - -	31
COLOUR - - - - -	37
THE ARCHITECTURAL FEATURES OF A ROOM - - -	46
WORKING DRAWINGS AND THEIR DETAILS - - -	58
PAINTING, DECORATING, ETC. - - - -	66



P R E F A C E.

THE main object of the Author in bringing out this little book, is to help the Amateur and Student ; who, being in possession of some knowledge of art matters, are desirous of applying themselves to the actual task of House Decoration.

In his method of treatment he has chosen a middle course, and in his endeavour to steer between Scylla and Charybdis, many of the principles set forth may appear somewhat beyond the Student, and yet not sufficiently advanced to meet the requirements of the Specialist.

As this work, however, is written chiefly for the amateur, whose love of art is his sole claim to recognition, there need be but little apology for the attempt to furnish him with some technical aid.

The space at the Author's disposal is limited, and his difficulty has been to compress "an Iliad into a nutshell." He has essayed to place some old ideas in a new light, and although he has borrowed freely, he trusts original matter will be found, which will prove

useful to the Artist ; as much that is brought forward is the result of the Author's professional experience.

In the more practical part of the book a series of chromatic tints, arranged in harmonious scales, are given, which it is hoped will assist the reader to mix and combine colours for himself.

A list of reference books is given, which will be of invaluable service to those who may be eager for further information on Design and Colour.

O. W. D.

I, CAROLINE STREET,
BEDFORD SQUARE, W.C.

THE RUDIMENTS OF DECORATIVE PAINTING.

INTRODUCTORY REMARKS.

THE history of the past, as presented by the artistic works which have been spared to us, makes one think very differently of the men of old than we should gather from the mere written records of their doings.

In like manner we are inscribing in our "every-day art," annals of our life and inmost character; and if we impress our works with true earnestness, our individuality will not fail to favourably assert itself in the hereafter. When we lovingly study a beautiful work of art, whether it be a thing of to-day, or yesterday, we become oblivious of all time, and frequently of the very subject itself, in our anxiety to realise its producer; who seems to hover around us as we hold converse with the reflex of his soul.

From the early part of this century up to within the last twenty years, people were content to "beautify" their homes with whitened ceilings, graining, and wall-papers, the latter being as bad as meretricious design and vulgar colouring could make them; but now, despite less prosperous times, there is a growing desire

for better things, and society is not so content with the household gods and internal finishings which satisfied their apathetic parents.

There are many who, having acquired a fair artistic knowledge, are naturally desirous of realising their powers on the walls or ceilings of a house; to these our little book is mainly addressed. We consider that the embodiment of such a genuine spirit in these matters is preferable to the more academical drawing and faultless workmanship of a lesser mind. For it, only the conception be a happy one, it will go far to compensate for minor defects. Such work comes from the heart, and will eventually attach itself to the hearts of others.

Those who have a hankering for the beautiful will be ever on the alert for goodly form and colour; and if in addition to this they possess an inborn power to depict something of the rare world they see, it behoves them to take advantage of the generous gift, and delight the vision of those who can appreciate, although less talented. Should the student reside near our National Museums and Art Libraries, he can obtain the best of information there. If, on the other hand, he is located further in the country, there he has the great advantage of natural beauty; but it should be observed that, whilst drawing from that source, a study of the means employed by the old art masters in conventionalising plant form is indispensable: "imitation is the means, not the end of art," and ornamental design is a purely artificial result, dependent on material and situation. Nothing can be more capricious than taste in art matters, and an artist has little time to waste on theories. Those who philosophise on art know least about its actual production; science should be their vocation. One ever suspects the preacher of art rules and dogmas. Age after age, and notably in our own day, minds crop up successfully at variance with each other; general

principles and canons of taste there must be, but where can the heart give forth its utterance, if the architecture or decoration be reduced to a set of rules and scientific theories?

The details of decoration have been arranged, time after time, into most of the compositions of which their forms are susceptible; so it would be as well for the amateur to adhere somewhat closely to the reproduction of existing authorities. No beauty can result from shaking up a kaleidoscope of art scraps. Originality is a great temptation, but a successful issue in that direction is a goal that is rarely won. Indeed bad, vicious "decoration" is generally the result of craving after novelty; whereas there is no call whatever to force the approach to design. Avoid all conceits, for affected quaintness is not a desirable quality in ornamentation. Cinque-cento decoration is singularly free from this blemish. The old truism holds good in design, that he who would don the cap and bells must have more than ordinary mental capacity.

A proportionate design of the setting out, colouring, and ornamentation of the apartment must be conceived and thoroughly digested in all its parts before commencing operations; and once satisfied, leave it so. Slight improvements may be made in the course of the work; but there is a tide in the affairs of art design, as well as in other human matters, and there is also the very common danger of getting past the flood in your decorative treatment.

A design, to be successful and pleasing, must, whilst effectually veiling all its means and artifices, depend really on the relative harmony of the several colours and ornamental forms as affecting one another, and the architectural field they overlay.

There should also be a thoroughly arranged power of concentration in it. Minor details must take their place in subordinate parts; but the enrichments proper

should command an important position, rather than be scattered broadcast over the entire scheme.

We purpose taking up the ordinary present-day house, to see how best our powers can be employed in decorating its several apartments by means of form and colour.

Be the home ever so characterless, from an architectural point of view, we can adorn its walls with beautiful sentiment and colour, and visually correct its imperfections. Beauty is not peculiar to the palace, it is quite as much at home in the cottage; it might dazzle us in the one, but it will charm us in the other.

If, fortunately, the house be of good proportions, and fair architectural detail, we can decorate up to its excellence, the walls affording a most delightful plot for our illumined story.



THE APARTMENTS OF A HOUSE.

What shall we do with the walls, woodwork and ceiling? is a very common, but important question; far more important than is generally admitted, considering that, whatever measure of success we may arrive at, some individuals will have to live within the influence of that measure, and be more or less cheered, soothed, depressed, or otherwise acted upon for good or evil.

The decorative treatment should conform itself to the age and habits of the occupants of the house, whether it be light and brilliant, rich and massy, or low-toned and sedately sober; for we consider it to be an impossibility for one to exist in an atmosphere, real or ideal, without being influenced by the nature of his surroundings. It follows, therefore, that unless the decoration be in harmony with the resident, he will experience no real enjoyment therefrom.

Apartments are so varied in their uses and so different in their aspects, as to render it almost futile to lay down anything beyond a general principle to guide the student. The decoration we have admired in a neighbour's house may prove an utter failure in our own home, just as a certain style of dress or colour will become one lady and not another.

We will endeavour, however, as we now pass through the several rooms of an ordinary dwelling, to describe certain conditions to be observed, contingencies to be met with, and evils to avoid; so that the amateur, with his knowledge of drawing, painting, and design, together with the materials so readily to be obtained,* may be enabled to surmount many of the technical

* A catalogue of colours and materials will be found appended to this book.

difficulties which will crop up in the course of decorating a house.

The chromo-lithographic plates Nos. 1 and 2 give six combinations of colour suitable for wall and ceiling decoration ; see description on page 37.

THE HALL.

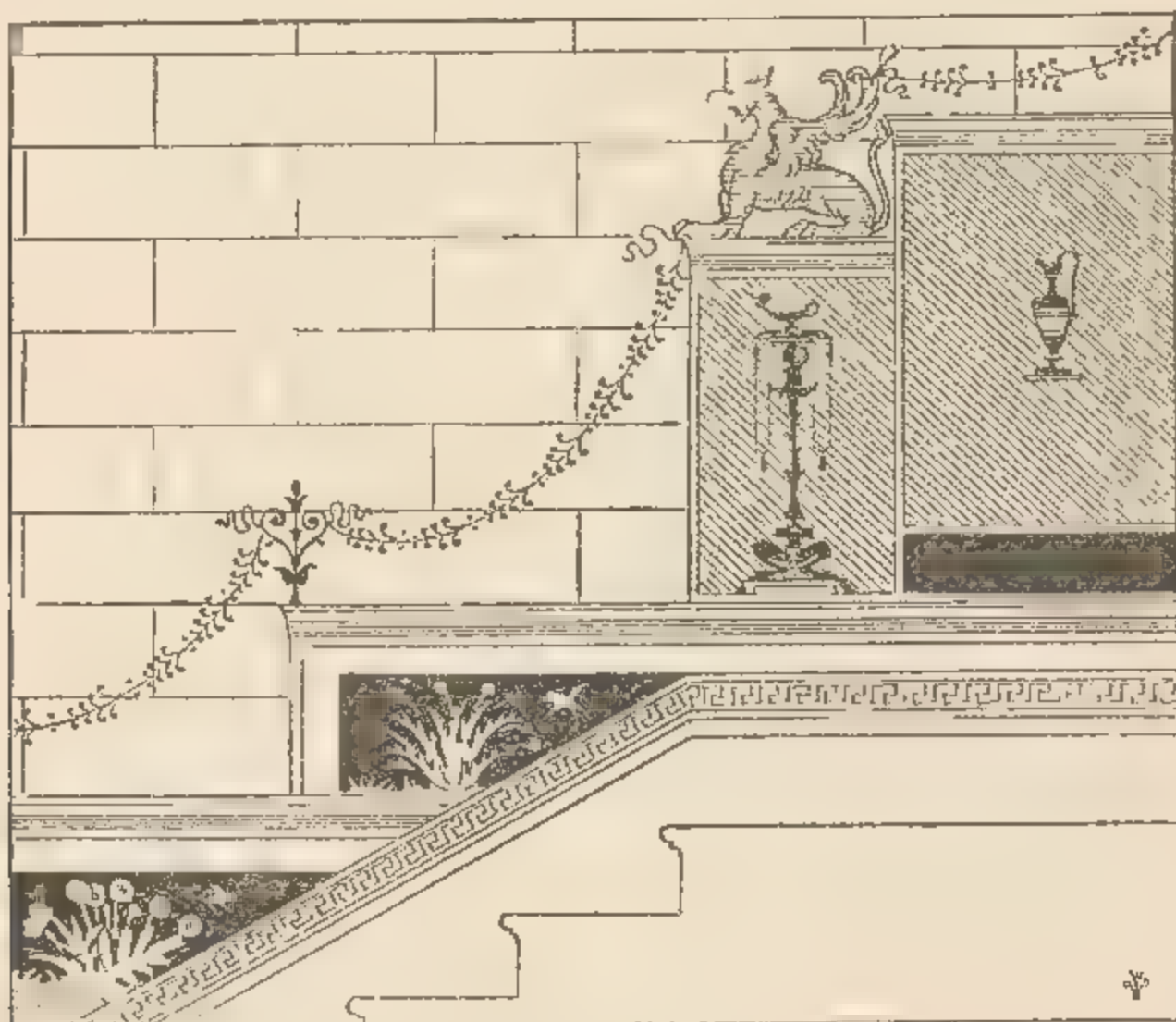
Here let the wall decoration be broad and somewhat severe in treatment, but not lavish in its ornament ; whilst the ceiling may be of a quiet, sober richness.

It is not well to present our guest with too ostentatious a display on the very doorstep ; or, on the other hand, to give but a poor impression to a less favoured visitor. The eye longs for a soothing, cheerful colour, but not too sudden a transition, as it retires from the sun and open thoroughfare. Thus the green and russet variety of hues are well suited for the hall of a country or suburban house.

The walls may be oil-painted in Pompeian red, or brown tints, with a "self colour" stencil for about two-thirds of the height from the skirting ; but the tone should not be so delicate as to too easily discover the slight abrasions on the surface, which are unavoidable in a place of passage. The upper portion of the wall may be finished in distemper. A rich cream or gold colour would reflect the light, which is generally insufficient in this part of a house, and also make a good background for pictures or china which may be grouped over the wall space. A frieze may be hand-painted or stencilled underneath the cornice, echoing the colours of the walls and ceiling, which latter may be of a creamy tint and decorated with purely conventional ornament. The cornice should be of a tone deeper than the ceiling, with a few lines of sharp colour on its salient details.

THE STAIRCASE.

As in the hall, breadth of treatment is here most desirable, therefore the staircase may bear a similarity to it in design ; observing, meanwhile, that the decoration must incline towards that which may be expected in the adjacent apartments. The stairway of a modern middle-class house is by no means an easy subject for decoration. If small in size, much ornament will be



No. 1.—A STAIRCASE DADO.

lost upon it ; but in all cases the richer part of the scheme should be developed on the landings.

A strongly-pronounced dado, of the hand-rail height, is not to be recommended ; it reduces the apparent width of the gangway, emphasises the rake of the stairs, and disturbs the perspective of the walls ; whereas we should endeavour to make the ascent appear as easy and inviting as possible. A decoration may be so designed as to take the place of a dado without this objectionable quality, by breaking up the sloping line above the skirting with intervals of

stepping, and the introduction of vertical forms, festooning, etc. No. 1 engraving, from a design which we have successfully employed for this purpose, will give an idea of the principle involved.

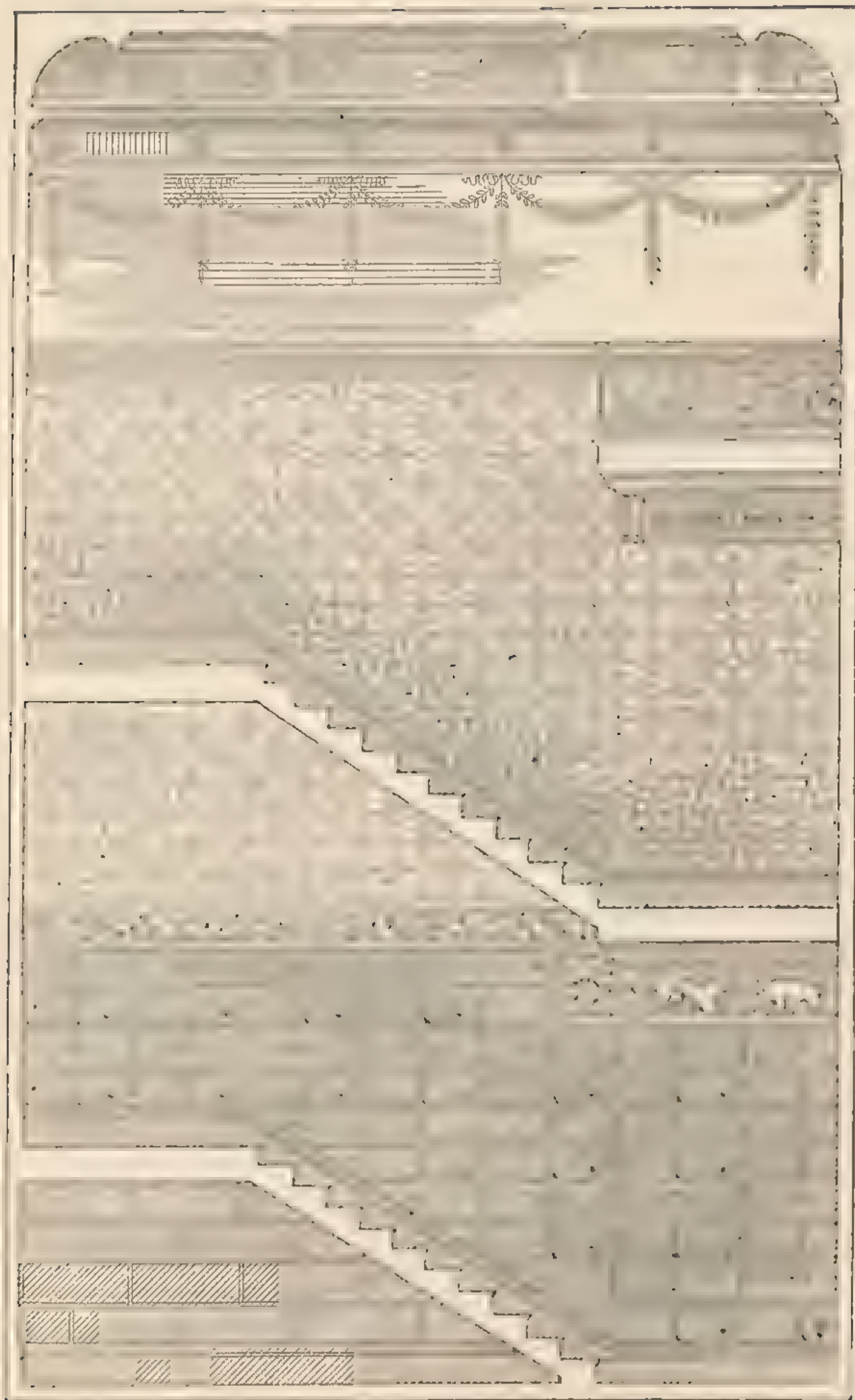
The walls may be divided into blocks from nine inches to fifteen inches in height, and two feet to three feet in length, with a simple star or patera stencilled on each, or every other block. See the illustration No. 2.

The blocks may be arranged on the "header and stretcher" principle, but in all cases the upright joints must be kept in a plumb line over one another. Should the blocks be made too small, the eye will assimilate the arrangement with the familiar brick course, and the scale of the work will suffer accordingly.

If the staircase is sufficiently open, a decorative string may run around the walls on a level with the joists of the first-floor landing, with a simple diaper filling above it, as shown in our illustration, which may be surmounted by a frieze and swags next the cornice at the top of the staircase chamber. This architectural order in the spacing out of the wall plane will give much importance to an otherwise shapeless compartment. Should there be a small lobby, vestibule, or antechamber, opening on to the staircase, it may be painted as a *pièce de résistance* with a morsel of bright decoration; its unexpectedness will generally tell as much as if the entire staircase was so adorned, care being taken to lead up to it by some slight approach to the style on the walls of the stairway. The Pompeian wall decoration No. 3 is given as an example for this mode of treatment.

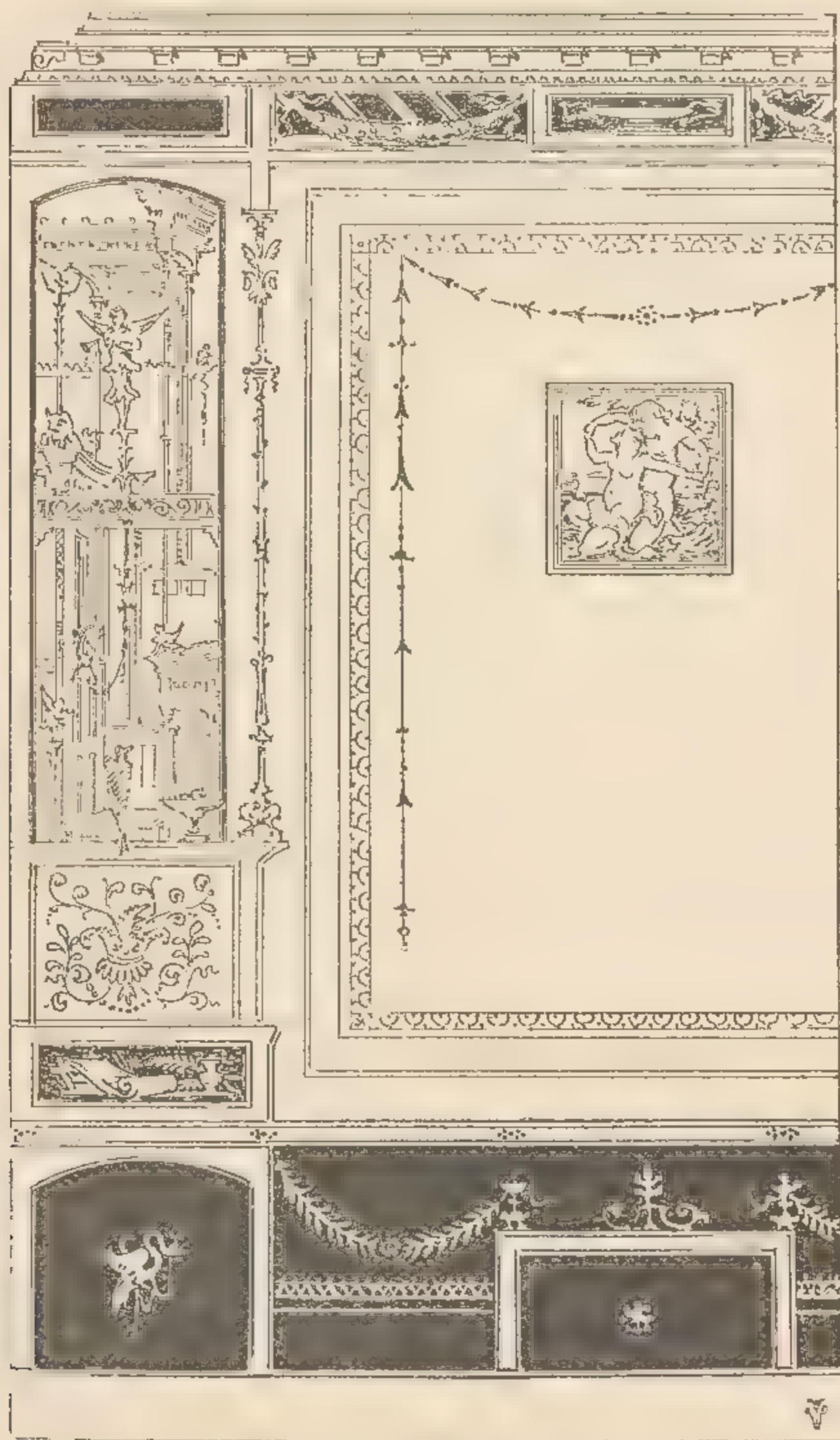
The soffit of the stairs may have a broad border in light colour stencilled within a few inches of its margin, enclosing, with the aid of lines, a simple diapered or otherwise plainly decorated panel.

If the artist wishes to introduce plant form, the



No. 2.—A STAIRCASE DECORATION.

soffit may be divided out somewhat like the framing of an Italian *pergola*, with a grape-vine, or other



NO. 3.—A POMPEIAN WALL DECORATION.

suitable foliage, painted in a naturalesque manner, the engraving No. 19 exemplifies this method. The ceilings of landings must be in character with the stair soffits, whilst that of the staircase proper will

much depend on the mode of lighting and points of vantage.

Conventional foliage, in geometrically disposed panels and a medium tone of colour, will be found best suited, in most instances, for an ordinary staircase ceiling; see figures A, B, D, I, on illustration No. 20, and Scales 1 and 3 on Plate 1.

THE MORNING ROOM.

This apartment necessarily belongs to the inner life of the household; it should be pleasant, fresh and cheerful in colour, and light and airy in its decoration, as though inviting a peep of the forenoon sun. A roseate, terra cotta, or duck-green tint may be the prevailing hue, with cream-coloured woodwork, and a geometrically divided ceiling, having painted foliage, flowers, and birds, on a light, but not cold ground. See Scale 2 on Plate 1. A frieze of garlands under the cornice and gold-painted panels to the doors and chimney-piece will complete the decorative scheme. Should the chamber have been planned as an "escape" in connection with the drawing-room, it should modestly partake of the decorative scheme of that apartment. The drawing A on the engraving No. 4 illustrates a Morning Room wall decoration.

THE DINING-ROOM.

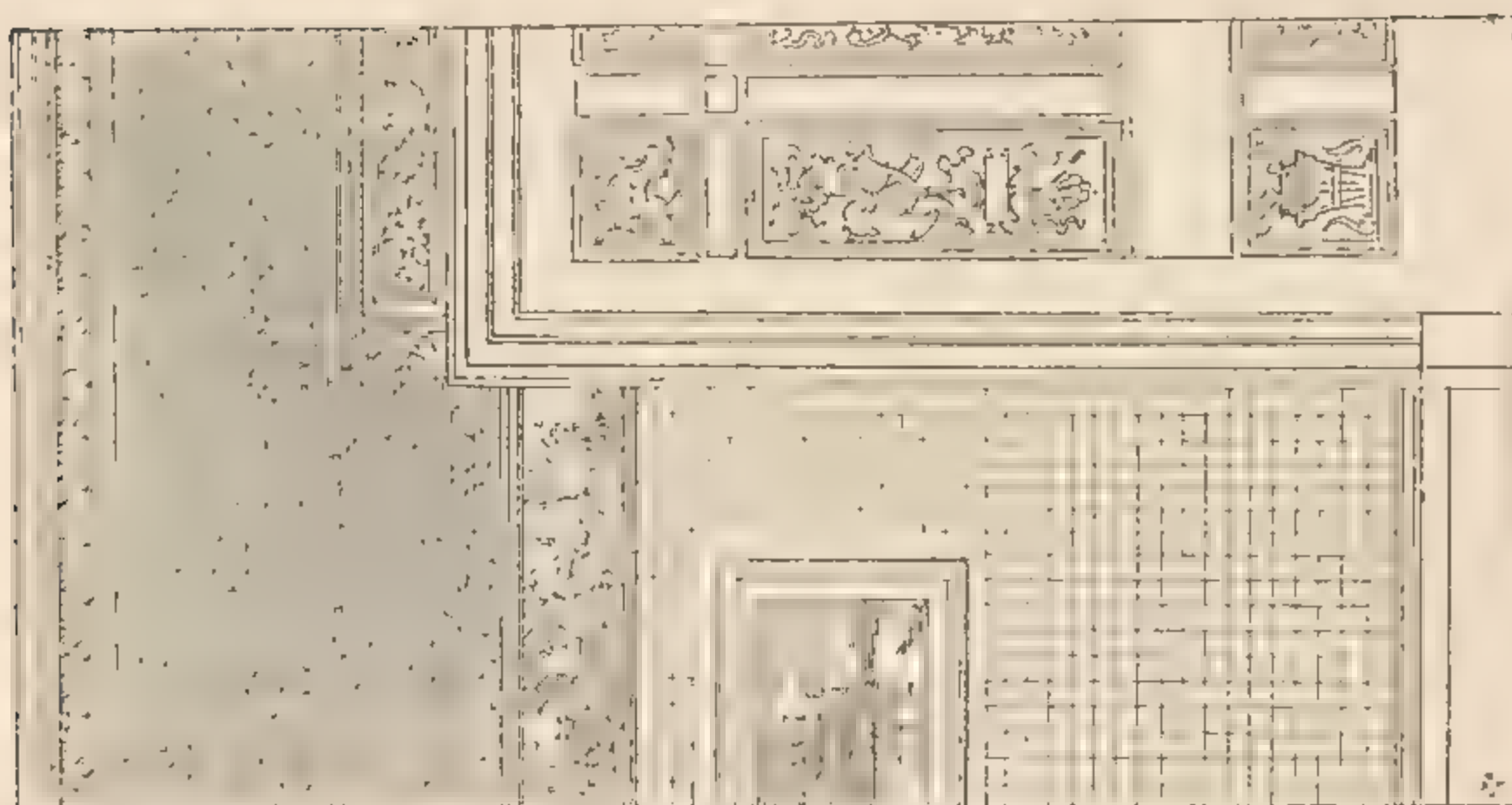
This apartment should manifestly be of masculine importance, neither sombre nor dull, but massive and dignified; yet brilliant, without being over light, for it is here we look for warmth, comfort, and ease.

Should there be good oil-paintings to adorn the walls, then let the dominant colour of the decoration be subservient to them and used as their background only. The best tones of colour to this end are purple-red, chocolate, leather-colour, and dead-leaf greens;

stencilled with an "all-over" brocade pattern in self tint. There are, however, paper-hangings to be obtained which will be found far more artistic than many of the old smoky family portraits which encumber the walls of most country houses. A stamped leather-paper is admirably suited to this apartment; it may be part hand-painted before it is hung, and finished *in situ*. See Scale 1 on Plate 2.

In removing the soiled paper from old walls, the original dado line will often be exposed to view. Should this occur, it will afford a key towards setting out the remainder of the surface. The ordinary chair-rail is rarely of any actual use; the projection of the skirting amply performs the office of keeping the furniture from injuring the wall face. In the event of its being adopted, however, it will be found advisable to have a small moulding, a border of Lincrusta-Walton, or some lines of neutral colour, on the wall next above it; for, being simply a soil board, the housemaid will soon transfer the dust from the ledge on to the decoration.

We do not advocate the use of much ornamental work on the lower portion of the wall, which should take its place as a quiet background to the furniture. Should the dado, however, be wood-panelled in harmony with the furniture, it will greatly enhance the value of the decoration. In the case of a low room it would be best to carry up the dado to about two-thirds the height of the walls, having a moulded wood rail at top which may be channelled to receive sliding picture hooks (see C, illustration No. 4); the remaining space to be left for a frieze of ornamental forms in the colourings of a generous palette, either painted by hand, by the dexterous rendering of the stencil brush, or the two combined. If the woodwork of the room has to be painted, study the furniture. The hangings, if good, will give a fair start for the main colour of the walls. Should the material be



No. 4.—INTERIOR DECORATION.

light, paint up to it; if dark and sombre, keep the general colour full, yet lively in tone.

An apartment looking south should have a cooler disposition of colouring than where the sun is more or less absent. In the latter case a warm and grateful treatment of the decoration should tend to make some amends for the cheerlessness of aspect.

Although the walls of an apartment are generally kept warmer and deeper than the ceiling, and the dado darker than the filling, this is by no means a hard-and-fast rule; for beautiful results may be obtained by entirely reversing the principle. Pompeian and Italian work abound with instances of rich dark ceilings and lighter wall decoration.

To instance a dining-room decoration—the furniture being oak, with hangings of a Persian character, composed of two subdued blues, white and a little red. The dado should be leather colour, the walls neutral blue verging on green, with a quiet stencilled trail pattern upon them, and a frieze painted in two blues and a red, with gold, on a greenish-ivory ground; a frieze of processional figures might admirably supply its place. The woodwork framing is a light tint of the wall colour, the panels being of an even more neutral tone, with coloured, semi-natural ornament painted thereon; the margins and a few mouldings are picked out in rich, warm colourings.

The ceiling is bright in tone and broad in treatment. Within a plain margin of 18 inches from the cornice, a wide band of stencilled decoration runs around, and the enclosed space is divided into styles and panels.

The ground generally is ivory and the colours rich and varied, the ornament being of a conventional character, with plenty of lines in full colour to accentuate the architectural framing of the design.

The diagrams A and F on the illustration No. 20 are well adapted for dining-room ceilings, whilst our engraving No. 5 affords an excellent *motif* in this direction.

Naturalesque foliage is hardly suitable for a dining-room ceiling; but door panels, friezes over chimney-pieces, and high dado panels may be painted happily enough with fruit and other plant forms, provided they are executed with some conventional rendering. The subjects Nos. 6 and 12 are good examples for panel decoration.

THE DRAWING-ROOM.

The decoration should be light, interesting and cheerful; the colours should be carefully selected and



NO. 5.—PAVEMENT FROM ST. MARK'S, VENICE.

judiciously disposed, so that it presents a brilliant and lovely picture in its entirety, and especially so when it is artificially illuminated. Here good honest taste should prevail, avoiding all dreariness and formality, and yet these are painfully apparent faults in the generality of drawing-rooms. There should be nothing which tends to bore or weary its occupants. The atmosphere should be that of domestic freedom, with no dearth of things for pleasant study and reflection. In a thoughtfully designed apartment where there is food for the mind and harmoniously

restful surroundings, the guest is set immediately at ease, and the feelings are imperceptibly aided in the commerce of thought and conversation.



No 6.—ADAM APPLES.

This is the lady's temple ; yet, whilst the masculine element should be somewhat in abeyance, a marked effeminacy is to be avoided, with all its train of stuffiness, caprice, and uncertainty.

A warmth of colouring must be given to an apartment which faces towards the north or north-east, but a cooler range of colour to a south or south-western aspect, which a drawing-room should, if possible, possess, even if only by means of a small bay window—set as a trap to catch a sunbeam.

As has been previously observed, the tone of colour should lead on from the hangings, for it will be found most convenient to work from them, as wall-papers and painting can be more readily obtained and made to harmonise with the curtains than the right textile procured to go with the decoration. If there are good pictures at hand, a simple self-colour pattern will be all that is required for the general wall surface.

Supposing there is the ordinary dado of about three feet six inches in height—then a space of two feet may be allowed under the cornice for the frieze. The prevailing hue of the walls to be “orange mould,” *i.e.*, a grey-green colour.

The dado will be a deeper tone of this green with a very simple decoration thereon.

Carry up the dado colour on to the wall above, to form a “wainscoting” (see B, illustration No. 4), which may be filled with panels of natural foliage on a plain or gilded ground.

Beneath the frieze, if the height of the apartment will admit of its introduction without crowding, graceful festoonings may be painted, or flatly stencilled; the interval between them and the “wainscoting” being left in plain green colour.

The ground of the frieze and the wood-work should be of a vellum tint; the former being decorated with conventional or semi-natural ornament, birds, etc., in the neutral-green wall ground colour, and a yellow tint of the vellum ground aided by a minimum of positive colour and a sufficiency of gilding.

The door panels should be painted in semi-natural, or arabesque ornament, on a gold ground; the

mouldings taking up the dominant wall tint, to which a gilded line or two may be added.

The ceiling may be richly decorated, having panel grounds of a warm creamy hue, and pale greenish-grey margins, with decorative borders and conventional forms, intermingled with natural foliage in panels; bright colour being freely used, together with a judicious amount of gilding.

Nothing completes the decorative effect of a room so much as a well-painted ceiling. The ceiling H, on illustration No. 20, is given as a suggestion for this apartment.

The cornice must embrace the colours of the frieze and ceiling, with some warm positive colour to the



NO. 7.—AN ITALIAN FRIEZE.

prominent lines, a cool tint to the hollow mouldings, and gilding to the enrichments. Should there be an ornamental soffit on the ceiling, let its colouring "chum up" with the frieze below it.

If the room be a lofty one, it will not be desirable to have the wall-filling decoration more than ten feet in height; beyond that, the large amount of sameness of pattern above the vision would become depressing.

Narrow upright panels, forming pilasters for arabesque decoration, or natural foliage, may be spaced out at intervals between pale "washed-out" blue or terra-cotta colour silk panels, with ivory-tinted woodwork, and a free use of gold to the enclosing mouldings.

Added to the above may be a dado of gilded canvas, raised flock, or matting painted with turquoise and deep blue, if decorated, and border lines of rich colour.

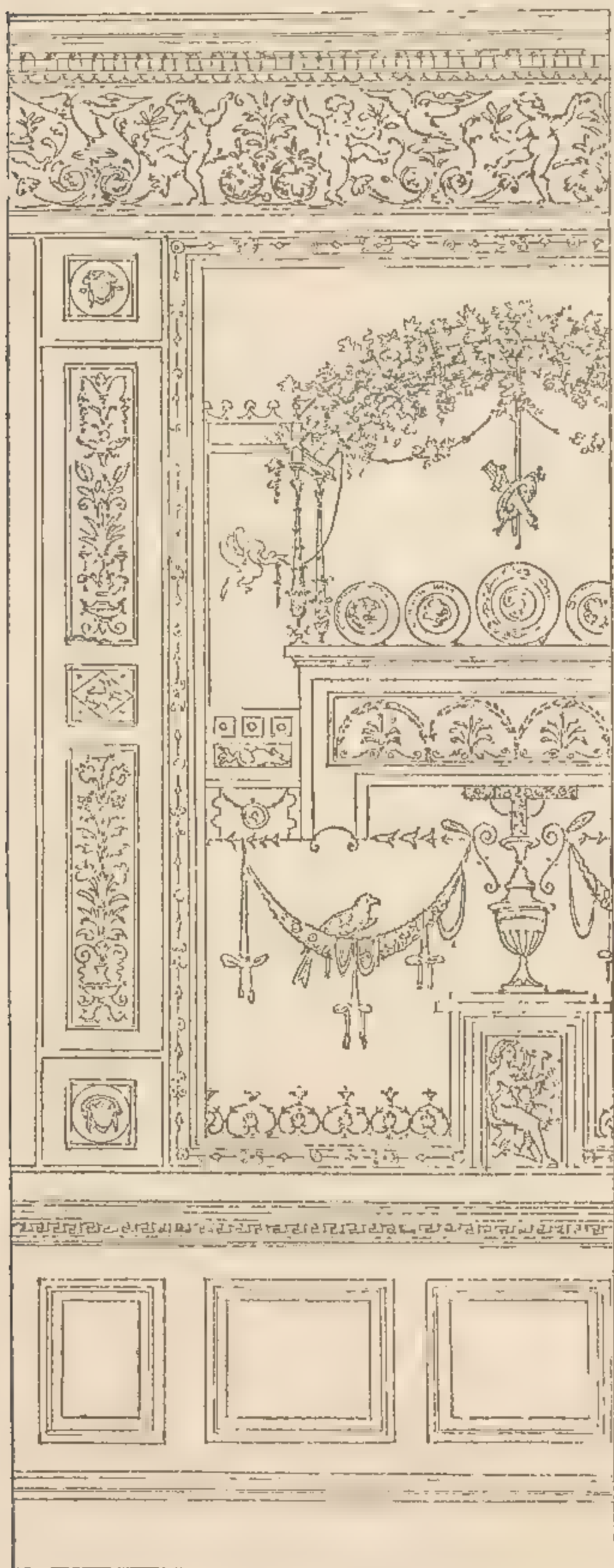
Another scheme presents itself as adapted to dark furniture: a dwarf dado about two feet from the floor, of very deep and rich colouring (see A, No. 4), wood-work black, the framing being polished and the panels left dead, or mat. The walls to have an unobtrusive pattern in amber, yellow and gold, with a moulded picture-rail about four feet from the ceiling; the space above to be occupied by a frieze similar in character to that depicted on the woodcut No. 7, or in lieu of this, figure subjects may be introduced, such as call to mind, "Oh, come unto those yellow sands," with a background of bay foliage, if a deep-toned frieze seems more in accordance with the apartment. (See Scale 2 on Plate 2.)

THE BOUDOIR.

This is "My lady's shrine," as the drawing-room is her temple, and here the fair occupant must be studied. Does she pursue art, music, or literature? Let there be a fitness of things, so that her particular taste in one or the other of these directions may be brought into relation with the decorative scheme. Is she a blonde? then let there be a modicum of pale blue within her bower; but old gold, fawn, and amber should be the dominant colours, and then she will become the centre of a harmony.

As a means of contrast, white raises colour and black purifies it; rose will detract from a fair skin, pale turquoise would be preferable, but it will not suit a fresh complexion, which requires a deeper tone of green, or red, if ruddy; whilst the brunette is happiest when yellow, orange, or rosy red is predominant. But complementaries cut two ways, namely, what is enhanced by contrast is injured by

reflection, so we prefer simple harmony here, making the lady the concentration of the scheme.



No. 8.—A BOUDOIR DECORATION.

This bijou withdrawing-room should be fitted up with all possible elegance. The decoration should be rather of a tranquilising than stimulating nature. If it can be obtained, a balconet projecting into the conservatory and half-hidden amid the foliage is a great acquisition to this chamber. The walls may be panelled with silk of the same, or a lighter tone than the curtains, with painted borders and enriched gold mouldings; arabesque pilasters being set out between the panels and surmounted by a frieze, in painted decoration. The ceiling may be rich and playful in character (See C, E, G, No. 20). When a low dado is employed, with a wall-paper decoration above, the

former may be composed of the same material as the

hangings, which will greatly assist in binding the whole together—a very acceptable expedient in a boudoir, where a variety of nick-nacks are obviously indispensable and accumulating.

The illustration No. 8 represents a portion of a bay of a boudoir wall, designed somewhat on the lines of the above; a decorated panel being substituted in lieu of silk.

THE LIBRARY.

A quiet wealth of colour, yet avoidance of display, should prevail within the walls of a library. Nothing



No. 9.—A FRIEZE AND FILLING COMBINATION.

should be permitted to distract or fatigue the vision. A severe, but rich and dignified, treatment is desirable. (See Scale 3 on Plate 2.) The colours should

support the tone of the woodwork and fixtures, etc. An old silvery-grey and a tea-green, or low-toned gold colour brocade in two or three shades, with a ceiling of deep Pompeian colourings, will keep good company with the heavy masses of the book backs. The dado is scarcely admissible in this apartment, and unless it be a lofty room even the frieze may be omitted, or painted in combination with the filling, as shown in our engraving No. 9. The walls, if low, may be apparently raised by painting the cornice of the same, but lighter, colour, as the bookcases, and dividing the ceiling into panels with deal mouldings, painting the latter to match the cornice, the field of the ceiling being of a light tint, with a flat pattern stencilled thereon in buff, fawn or grey (see A, B, and D, No. 20 engraving), and the walls may be covered with an "all-over" neutral-red or quiet green paper.

THE GALLERY, ETC.

The various tints of Pompeian-red, maroon, claret, and tertiary-greens, so much in use as settings for old framed paintings, produce the best of results by toning in with the faded colours and freshening them up by contrast.

The scale of sage and other leafy greens, or a small diapered paper of varied hues yet equal tones, is well adapted as backgrounds to water-colour paintings.

Sculpture with a grey-blue background becomes more ivorylike in colour; greenish-grey renders it roseate; whilst, if desirable, a silver grey or chocolate will add to its whiteness.

In the conservatory the tertiary colours are the most useful; unmitigated white and bright greens are quite out of place here. On the simple window flower-box good taste may be equally bestowed, if painted chocolate, with a buff pattern thereon; a subdued red with salmon-colour ornament; or a light grey stone colour and neutral blue.

THE BEDROOMS.

Harmonious repose where all should be light, pure, and tranquilising, is the main object to be obtained for a sleeping apartment. For the walls a simple paper of a cheery, but not wishy-washy, colouring should be employed. A pattern composed of two or more sober tints, that decorates without distracting, will best answer the purpose. A design known as a "trail" pattern is the most suitable; as it contains less to count out, or problemise upon, should you have it for your companion during illness.

A quiet treatment in oil-painting, which is preferable to paper-hangings for a bedroom, may be as follows:—sage green for the walls; a creamy tint for the ceilings, and the woodwork in two greens, a trifle lighter in tone than the walls.

The cornice should partake of the colour of the woodwork and the tint of the ceiling, with a little warm colour added to the mouldings. Beneath it may be painted a row of leafy festoons in sober colouring, whilst the ceiling may have its judicious share of ornament. A few plainly framed Bartolozzi engravings hung on the walls will assist the character of the decoration. The styles known as "Adam" and "Louis Seize" are singularly well adapted for bedroom walls and ceilings. The dado given on the engraving No. 10 is of the former style of decoration.

Should the furniture be of a dark colour, a low



NO. 10.—LATE 18TH
CENTURY DADO.

dado of a somewhat lighter tone than the wood should be painted around the apartment, otherwise the table, washstand, wardrobe, etc, will stand out hard, cutting, and disconnected from the delicately tinted wall.

The top of the dado should have a border uniting its colour with that of the woodwork and wall above it.

The successful painting of a bedroom is a simple but certain test of one's artistic powers ; there is a significant line of demarcation to be observed beyond which the decoration must never venture. Conservatism in the treatment, akin to "the pride that apes humility," is most likely to end in a favourable result in this apartment of the house.



DESIGN AND STYLE.

Unless the student has a moderately clear notion of the history of architecture, he will be liable to introduce extraneous detail in the style of his decoration. Natural form he may select, and colour may be in-born ; but true ornament is at best but artificial, and the way to compose and design in it must be observed and remembered. There may be more than one period of art employed in the decoration of an ordinary house ; if care be taken to maintain a link and "fitness of things" between the apartments, by preserving neutrality in the Hall and Staircase, or rooms adjoining one another. But if the architecture of the house is very good, it will be advisable to be guided by that precious foundation, and avoid sameness by variety in composition, form, and colour.

"Composition, taken generally," says Sir Joshua Reynolds, "is the principal part of invention, and is by far the greatest difficulty the artist has to encounter.

"Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory. Nothing can come of nothing ; he who has laid up no materials, can produce no combination."

In Continental education a mere child is given a flowering-sprig to draw from, after which the plant is removed, and he is made to arrange his remembrance of it into some floral design ; and whether we take nature or old authority as our copy, this simple method of practice is on the high road to successful designing.

An ability to sketch is not absolutely necessary, however, and there are many clever art men who are feeble in that direction.

The late Mr. Street recommended the student to put away his duties, that the mind should feed only on the spirit of that which was sketched ; for it is the

observant one who treasures up the beautiful, assimilating it with himself, who engenders the happiest of thoughts.

The following are the principal styles of decoration :

Greek.—The forms are exquisitely pure and graceful, and require to be something more than well drawn ; whilst the decoration must be refined, yet severe in character.

Pompeian.—This style is more elastic, and admits of a certain amount of license in the composition. From the simplest wall, to the richest mural decoration your ambition can aspire to, this beautiful means of decoration is equally available ; see illustrations 1, 3, and 11.



NO. 11.—A POMPEIAN FRIEZE.

Italian.—Classic art is humanity itself, breathing of life and energy. It is full of nature, yet how artfully concealed, and assimilated amid its still-life accessories and chimera.

The Raphaelesque is a generous decoration enough within its own limits ; the conventional forms must be spiritedly drawn and painted, and the idiosyncrasies of the style faithfully adhered to. In this, and notably the Quattro-cento Italian, are to be found many fine examples of semi-natural ornamentation. We might instance the architrave of the Ghiberti gates at Florence, and also the foliated wreaths of Lucca della Robbia ware. Sketches of the latter are given at D and L on the engraving No. 23.

Old English.—The later Renaissance from Elizabethan downwards is susceptible of much latitude of treatment ; here Oriental forms may be as readily

adapted and introduced with their peculiarity of drawing, as they were by our 16th and 17th century artists. The conventional ornament is more spirited than pure in detail, whilst the chiaroscuro of the decoration and semi-natural foliage is of a nature depending more on the modelling of the subject than the effect of sunlight on the round. The study of the old Herbals of this period with their frontispieces and colophons, old silks, velvets, etc., will be found of great assistance. The design of some of the decoration in the beautiful green room at South Kensington Museum is indebted to the pages of Matthioli's Herbarium, the engravings Nos. 6 and 12 are taken from that work; date 1580.

Louis Seize, "Adam," etc.—Late 18th-century work requires considerable knowledge of the character and application of the detail, peculiar to the several varieties of the Pompeian revival.

The forms are light and graceful, and delicacy of colouring is indispensable. Festoons and garlands of flowers and foliage are freely used in Louis XVI. work, which require but slight idealistic rendering.

Japanese.—An inborn faculty seems to direct the Japanese artist in arranging and massing flowers and foliage. A perfect balance of composition is as common to the cheapest fan as to the more costly cabinet. Botanical facts may be exaggerated, still there pervades throughout all his works that latent touch of nature which makes all true art akin. Their animal and still-life drawings, if cautiously used, may be turned to good account as accessories in other styles of decoration. The old Masters were not slow to take advantage of the beauties of an anterior style, so we need not scruple to follow their example, providing we clearly see our way to assimilate the feeling, and reproduce it stamped with our own individuality. Their secret was this: while assimilating, they faithfully lived up to their prevailing style. With them it took an age to bring about an art transition; but

we only echo the spirit of their work, without evolving a style peculiar to our time.

Moresque.—The Mahommedan art is an exceedingly beautiful one, but somewhat monotonous for the task



NO. 12.—ORANGES.

of decoration. There may be broad plain surfaces of splendid colour, but the decorative features must be elaborated with rich yet unobtrusive ornamental form.





Scale 1.



Scale 2.



Scale 3.

COLOURS FOR INTERIOR DECORATION.

SEE PAGE 34.

Mediæval.—Although much has perished, there is ample evidence in the roofs, screens, and tombs of the Middle Ages to evidence that a grand school of painting existed in England from the 13th to the 15th century.

Like their brother craftsmen, the painters were held to a series of well-established traditions, and were traditionally acted upon with conservatism. The colours generally used were blue, red, green, yellow, light and deep reds, brown, chocolate, and black, and two or three blues and greens: in combination with the neutrals, white, black, grey, and gold, which served to outline, separate, purify, or otherwise give value to them.

Brocades and diapers were generally painted in self tints, or hues nearly approaching one another, but contrasting in tone. The brocades are often enriched with gold powderings assisted by dark or positive colour; whilst the ground and ornament of diapers will occasionally alternate their colours, which, being of contrasting tones, produce a pleasing counter-change effect.

A LIST OF REFERENCE WORKS, RELATIVE TO
DECORATIVE ART.

- | | | | | | | | | | | |
|-------------------------|---|-----------|---------|---|--------------------|---------|--|--|--|--|
| Colour | { Niccolini.—Pompei.—Naples. 1866. fol.
W. Zahn.—Pompei and Herculaneum.—Berlin. 1828. fol.
Pompei, by the Italian Government.—Naples.
1808. fol. | | | | | | | | | |
| | | | | | | | | | | |
| Italian
Renaissance. | { Raphaël.—Ornamental Frescoes in the Vatican.—London.
1838. fol.
F. Suss.—Palais Massimi à Rome.—Paris. 1818. fol.
A. Schütz.—Die Renaissance in Italien.—London. 1844. fol.
S. Serlio.—Books of Architecture.—London. 1611. fol.
Le Tarouilly.—Edifices de Rome.—Paris. 1857. fol.
V. Teirich.—Ornament of the Italian Renaissance.—Vienna.
1873. fol.
R. N. Wornum.—Analysis of Ornament.—London. 1856. fol.
L. Gruner.—Fresco Decorations in Italy.—London. 1854. fol.
J. B. Waring.—The Arts connected with Architecture in
Italy.—London. 1858. fol.
W. & G. Audsley.—Polychromatic Decoration.—London.
1882. fol.
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| | | | | | | | | | | |
| | | Mediæval. | Colour. | | | | | | | |
| | | | | { Owen Jones.—Grammar of Ornament.—London. 1856. fol.
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R. & J. Adam.—The Works in Architecture of.—London.
1778. fol.
M. A. Pergolisi.—Designs for Various Ornaments.—
London. 1777. fol.
Ellis A. Davidson.—Practical House Painting.—London.
1876. 12°.
F. W. Moody.—Lessons and Lectures on Art.—London
1873. 8°.
J. Scott Taylor.—Field's Chromatography.—London.
1885. 12°.
Messrs. Winsor & Newton's Hand books on Art. | | | | | | |
| | | | | | Decorative
Art. | Colour. | | | | |
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COLOUR.

The sets of colour tints on Plate 1 are adapted for wall decoration where panelling is employed. Scales 1 and 3 are suitable for a hall, or staircase, and Scale 2 for a morning or drawing room.

The reader will observe that A represents the colour for framing generally; B the large mass or panel filling; and C, D, and E, the mouldings and ornament; there being most of the colour B used and the least of E, throughout the whole decoration.

The combinations on Plate 2 are arranged for apartments set out with the ordinary dado and wall filling, etc. For example, the five tints of Scale 1 might be used for a dining-room, Scale 2 for a drawing-room, and Scale 3 for a library.

A represents the woodwork, B the dado colour, C the filling, D the frieze, and E the ceiling. Black, white, grey, and gold may be added to either list. The colours represent the general tones, whether kept plain or decorated; in fact, as they would appear on the walls when seen through the half-closed eyes of the artist. A file to preserve any bit of tinted paper, or textile fabric, which strikes one as excellent, will be found of much service in selecting colours, and many a pleasant half-hour may be spent in arranging a few of such unconsidered trifles into a scale of harmonious hues.

We can learn best, however, by studying the colours of flowers, fruit, leaves, birds, fishes, shells, and insects, in fact from nature everywhere, regarding the means by which companion hues are made to accord with one another. The colour of the back of a leaf will at all times harmonise with that on its upper surface, whilst in nature's, so-called, decay she will clothe herself in colours harmoniously contrasting. Thus grey-

green mildew of an orange or lemon and the colours of metallic oxides are generally complementary in hue to those of the original materials themselves. We may thus accustom the vision to seize on and make mental note of beautiful combinations. An eye for colour is a born gift, as much as a sense of proportion of parts or a musical ear. This latter is so evident to us in every-day life that it admits of no questioning; we may observe the inherent faculty develop itself in children before any means in the way of culture has been employed. This innate power direct from nature's generous hand can hardly fail of ultimate success.

Colour, although but an expression at the best, is of even more importance than form in expressing the use and character of our work; for if the colouring fails to please, the eye will take but little interest in the beauties of the ornament. As we can have music without words, so may we have colour without ornament, the two former bearing in their relation to each other a striking similarity to colour and form in decoration.

For harmonious contrast, the juxtaposition of two or more complementary colours is not all that is necessary: they must also differ in tone, and bear out in some measure the opposition as of light to dark. Two contrasting tints of the same depth of tone will vie with one another for supremacy; and in a flat decoration, where the ground is about half covered, the eye will often mistake the under colour for the ornament. Therefore red and full green, deep blue and chocolate, etc., should be separated with ivory or gold colour; and light tones by darker outlines.

The opposing element in each colour naturally affects the one next adjoining it; thus blue-green on yellow-green may appear a perfect blue, whilst a purer blue would have partaken of a violet tinge in that position. We see, therefore, that colours have no

established hue whatever, but are simply what they are made to appear; and imbuing them with a power to display their inherent beauties, so as to fill the eye and gratify the mind, is an art of no mean order.

When a housepainter requires to make two colours agree, he crosses them by mixing each tint with a little of the other. This is at any rate a step, though a feeble one, in the right direction; but when we find an artist painting a dab of his picture colour on the frame, and placing a corresponding morsel of the gold frame on to the picture, the artifice so palpably exposes itself that it reminds one only of a badly performed conjuring trick.

There is the danger of harmony being carried too far, like an over-amiable acquaintance, charming company for a time, but apt to cloy upon us and become insipid. An excessive breadth of treatment is apt to create weirdness and vacancy, whilst too much opposition produces a harsh and staring effect. Similarity of tint throughout is harmony in one key. The aim should be to arrive at a concordant scheme of varied colour; this can be only done intuitively, and not by any fixed set of rules.

A pleasingly contrasted effect will hold its own against time for a much longer period than a more generalised composition by the same rule that a parti-coloured dress will retain its freshness where clothing of one prevailing hue would look shabby and faded. By the use of tertiary colour for the larger grounds, and secondary tints in the lesser masses, together with a modicum of "sharp" colour, judiciously invested, we shall generally produce complete and cheerful colouring.

The arrangements of colour which are tabulated overleaf, have been successfully employed on actual work, with the addition of ornamental form, gilding, etc.; obviously therefore their description is but an approximate one.

WOODWORK.	DADO.	FILLING.	FRIEZE.	CEILING.
Ivory	Deep neutral blue	Faded blue	Gold colour and canary	White and yellow.
Ivory	Neutral blue ...	Maize	Wedgwood tints and red ...	Cream, white & pale green.
Black	Black & maroon	Crimson and russet ...	Salmon	Light blush buff.
2 Warm greens	Cinnamon	2 Neutral greens	Pale green, yellow, & white	Ivory, pale buff, and blue.
Ivory	Dead leaf	Rich cream	White, red and buff	Ivory and buff.
Black	2 Rich browns...	Maroon and gold	White and light blue	Ivory, pale blue, and buff.
Copper red.....	Maroon	Salmon	White, blush-buff, & orange	Ivory grey and rose.
Warm brown...	Slate	Golden brown and maroon	White, gold, buff, and red...	Ivory, grey, buff and red.
Bronze brown..	Watercress green	Sage green	Yellow greens	Vellum and green.
Pale green grey	Warm brown ...	Sage green	White, maize, and canary ...	Ivory and buff.
2 Reds.....	Chocolate	Olive and gold	Greenish grey	Ivory, cream, and grey.
Ivory	Full red.....	Warm gold.....	Pale brown, white and gold	Pale terra-cotta.
Neutral blue ...	Grey slate.....	Light lawn	Light sea-green	Ivory.
Grey green.....	Chocolate	Pompeian red.....	Golden brown	Cream.
Black	Rich dark brown	Pompeian red.....	Leather colour	Buff.
Warm stone ...	Neutral blue	Duck-egg green.....	Silver grey	Apricot.
Black	Crimson	Terra-cotta.....	Grey green ..	White and yellow.
Pale grey green	Golden brown...	Tea-green	Buff and white.....	White and yellow.
Golden brown .	Deep blue.....	Turquoise	Violet, rose, and red	White and pale blue.
Warm leather..	Blue slate	Old gold	Pale olive and white	Ivory and green-grey.
Flame red	Green black	Neutr'l Veronese green	White, drab, and red	White, pearl, and rose.
Citron	Deep leather.....	Pale olive	Greenish buff	Light stone colour.
Myrtle green...	Terra-cotta	Peach	Gold colour, pale green and white	White, grey and buff.
Light olive.....	Peacock blue ...	Light sage	Deep buff.....	Primrose.

The neutrals, gold, black, white, or grey, may be used with either of the combinations, or in lieu of many of the colours. Silver leaf will be occasionally found a very useful adjunct.

The roofs and vaultings of lofty mediæval buildings are decorated with bright colours, which mellow into grey as they become generalised when viewed from the floor. On the same principle, Persian and Indian carpets owe many of their brilliant hues to the stippling or diapering of primitive colours on a deep neutral ground; thus orange powdered on black produces a luminous bronze, or blue and yellow in lieu of orange afford a brilliant olive; whereas the hues would be very ordinary were the colours but simply mixed together.

When we have satisfactorily settled on a dominant colour for an apartment, we should arrange it on an imaginary palette, which includes the hangings, furniture, and carpet. We may then run above the general colour even to brilliancy, and likewise below it to more neutral hues. Supposing we start with a quiet green, we can move about amid yellows, blues, citrons, russets, orange, etc., always keeping the original in remembrance: so that in our room some small portion of the scheme, not necessarily a part of the painted decoration, should form one bright focus of brilliancy, together with a few satellites of varying quality. A cabinet or even a china vase might suffice, with smaller objects of colour and interest, to lead up to it. The carpet and dado should supply the lower tones of colour required. Notwithstanding the endless variety of hues which we find in nature, and the bountiful list of pigments afforded us by the artists' colourman, when we have to deal with the actual facts, as that presented by the plain surface of a wall, ceiling, or panel, we find that the limits of our palette are most perceptibly circumscribed, and that really useful, decorative, and, at the same time, beautiful tints, are

somewhat at a premium, and that, after all our trials, hues so blend into one another, or are so far materially impracticable, that we fail to grasp but a few of them in the realisation, and that there is not, for flat surfaces at any rate, the copious range we so fondly imagined.

Nevertheless, we should continue faithful to our original conception; for although we may not precisely realise the exact tints of a water-colour design, we may play the same measure as perfectly in a lower or higher chromatic scale as obtained by tempera, or the more solid effect of oil medium.

It has been well said that "the most beautiful colours are those which are the most difficult to be described." The simplest method will be to associate them, if possible, with some material or object of almost unvarying hue, as cream, strawberry, coral, amber, duck egg, etc.

We subjoin a short list of tints with their component pigments.

REDS.—Amongst the useful reds to aim at are those which appear to lie between Vermilion and the treacherous Lake, having Indian Red or a suspicion of Ultramarine in the mixture. Chrome and Ultramarine with Vermilion, or the latter glazed with Rose Madder and Sienna, make good Pompeian reds. A pure and sober range is obtained from Venetian Red and White, with a little Ochre or Cadmium, which may be heightened with a glaze of Rubens' Madder. All pinks should be tintured with a little Yellow or Orange. Rose Madder and White with Lemon Yellow or Cadmium are the best for this purpose, whilst Vermilion, White, and Rose Madder, with Yellow Ochre or Lemon Yellow, make useful salmon and terra-cotta tints.

YELLOW.—Gold colours may be composed of Ochre, Chrome or Cadmium, and the Siennas, with

Cobalt or Ultramarine for lowering the hue. Primrose and Canary, of Lemon yellow, Cadmium, and a touch of Cobalt. Buff, of Yellow Ochre and White; and apricot, of Yellow Ochre, Lemon Yellow, and White, to which a little Vermilion may be added, or a mixture of raw Sienna and Madder Lake. Lemon Yellow is valuable as a correctant of white in the lightening of green and red colours; whilst Cadmium will preserve the integrity of browns, chocolate, citron, and other tertiaries in their lighter tones.

GREENS.—Tea, sage, and quaker greens are always decorative if struck aright in the mixing of the several pigments. Emerald Green, if cautiously employed, will afford us many useful and beautiful tints with the Green Oxide of Chromium, cooled with Cobalt, or Antwerp Blue and Lemon Yellow, or warmed with Yellow Ochre and Chrome, using the Umbers, Siennas, and White to subdue and lower the tone as may be required.

Duck Green may be made of Cobalt and White, with Blue Black, and Lemon Yellow. Apple green, of Antwerp Blue, Aureolin, and White; whilst for Olive and bronze greens use Ochre and Sienna, or Umber, with Antwerp or French Blue, and White.

BLUES.—Those which tend to grey or neutral green are of most service to the decorator. Deep blue is best composed of Ultramarine, Antwerp Blue, and a little Cadmium or Raw Sienna.

Turquoise, of Emerald Green, Cobalt, and White. Old faded blue, of Antwerp Blue, Cobalt, Raw Sienna, and White.

BROWNS.—Leather colour. The Siennas or Umbers, Yellow Ochre, Chrome, and White.

CHOCOLATE.—Vermilion, Lake, Burnt Sienna and Ultramarine.

GREYS.—Vermilion and Emerald Green with White make a fine pearly grey; Venetian Red or Vermilion, and Cobalt or Ultramarine, with Blue Black and White, make useful greys.

DRAB.—Umber, White, and Black, together with Ochre, for stone colour.

CLAY BLACK.—Lamp Black, Yellow Ochre, Emerald Green and White.

The shade of a colour can be best obtained by the admixture of Grey with the pigment next in hue below it; thus the shade of gold colour may be Sienna, Indian Red, and Ultramarine. A modicum of Black and also of White, which do not form parts of the actual painted decoration, should be somewhere in the apartment; the eye demands their presence, that it may thereby judge of the quality of the general colouring; and where bright colour is much used they are indispensable, together with gold leaf, as adjuncts to mellow and qualify too brilliant effects. Black lowers the yellow, and by removing the grey purifies colours. White, on the contrary, gives all colours their full force, whilst it exposes all their imperfections. A white or ivory line will often assist the junction of two otherwise inharmonious hues. Where the moulded work is heavy in character, eating up the light, and casting powerful chilly shadows, light and dainty tints are inadmissible without the introduction of a sufficiency of red, orange, or salmon colour, to reflect their more genial hues about the apartment. The weaker tints should be reserved for the light and delicate examples of architectural refinement, such as Louis Seize or "Adam" decoration.

We must select colours that will look well at all seasons and under the varieties of natural and artificial illumination. By lamplight cool tints become deeper, and warm colours more intense and brighter; yellow is lighter, and white being purified becomes vivid

The latter should be kept of an ivory tint in most instances, so as to obviate this effect, and likewise anticipate the mellowing of time.

Pale tints should be pure in colour, and darker tones must be broken in quality as they increase in depth; thus a dark blue should have yellow or brown in its composition, and green should become more neutral in its deeper tints.



THE ARCHITECTURAL FEATURES OF A ROOM.

DADO.—As a general principle the lower portion of a wall should be kept plain and retiring, and diapered or coloured only as a background to the furniture, which should never cut in sharp outline against its surface.

A tone somewhat darker than the furniture, but in the same scale of colour, may be happily used for the dado ground, whilst a border recognising the colour of the carpet, and stencilled just above the skirting, the carpet being separated by parquetry, matting, etc., from the wall, will bring the lower portion of the room well together.

In the case of a high dado, which should be surmounted by a grooved picture-rail, the upper portion of the walls and cornice may partake of the colour and character of the ceiling; the cornice should, however, faintly echo the colour of the dado or woodwork.

A dado carried up to the door height, or higher, after the manner of old oak wainscoting, allows of a greater weight of colour being placed on the wall than would be the case with the ordinary height of the chair-rail, and presents an admirable background for oil-paintings, china, sconces, etc. Above this we may have a plain filling and decoration, partaking of the nature of a frieze.

Engraving No. 10 represents a portion of a dado designed by Robert Adam, about 120 years ago; in a boudoir it would be a capital subject for embroidery in that position. The illustration No. 13 is from an old Persian pattern; it is somewhat tapestry-like in design, and should be so treated in execution (see page 88).

BORDER.—The border at the top of a dado next the filling, in lieu of the chair-rail, is not always an easy detail to strike happily; either it looks too strong or too peevish in form or colour.

It will be found advantageous to paint a few on canvas, and “offer up” for selection before going too far with one pattern. A picture is either improved or injured by its frame, and this applies likewise to wall decoration. There should always be an ample amount of plain margin and lines to the ornament of a border.

In a naturalesque string, or border, the flowers may



No. 13—A PERSIAN TEXTILE.

be painted in a brighter tint of the filling next above it, whilst the leaves may partake of the hue of the dado; the border ground may be a light or dark tone of the leaf and flower colour, combined to an agreeable tint; a few telling lines being added to accentuate the leading forms.

If a panel contains a decorative subject, the border must be flat, plain, or architectural; on the other hand, if the panel has a flat treatment, such as a diaper for instance, a greater play will be found admissible in the framing around it. Italian and Louis Seize decorations fully bear out these principles. No. 14 is an Italian border of old *tarsia* work, and Nos. 25 and 26 are Early Italian examples of a like nature.

FILLING.—The most useful patterns for this purpose are those which are not too easily read off at once. The spectator should have something to do and be interested in, or a diaper or simple colouring would be preferable. The design should be in two or more tints, but neither spotty, stripey, or line bearing, in any one direction. It should present a quiet and evenly disposed surface throughout. No 15, from an old German engraving, is a good example of a trail pattern in two tints.

On the illustration No. 4, decoration C, is given a simple diapered filling, leaving a plain margin of the



No. 14.—AN ITALIAN BORDER.

ground around the pictures ; so that the latter may fully enter into the composition of the background.

Never choose wall-papers from a mere pattern, but cause about three widths to be “offered up” in the apartment to be so decorated, and observe the colourings by lamplight as well as by day ; this will prevent much disappointment.

Eschew paper decorations which have a monotony of design running throughout the dado, filling and frieze. Examples of this nature may be occasionally found in Eastern patterns ; but there is a provoking sameness, and lack of brains, in connection with the principle.

A slight affinity between the parts is all that is necessary, if it is required at all ; it being preferable to have contrasted forms and patterns brought into close relationship by harmonious colouring. Wall-

papers may be successfully supplemented by means of tempera painting, and glazes of transparent colour. With a few pots of well-arranged tints, a growth of vine, briony or other foliage may be very happily painted on a diapered field, with birds, insects, or other accessories to enliven the work. A general broad effect must be aimed at, or the introduction of mere fragmentary matter would merge into triviality. On the illustration No. 2 the staircase filling has a suggested dado of foliage, painted on a geometrically-designed ground.

If the design will admit of it, an artistic commencement of growth may be given to the pattern as it starts from the dado, which will give a meaning to it other than the growing up from behind the chair-rail. No. 16, an old painted diaper at Wells Cathedral, from 'Colling's Gothic Ornaments,' shows how the mediævalists surmounted a difficulty of this description. At the top of the filling the foliage may be lightened off into sprays in a natural manner, or flow into a kind of frieze as shown on our illustration, No. 9.

For a small apartment some of our readers may elect to paint the walls with natural foliage; to this end we will describe a large Indian decoration which we possess, which furnishes an admirable *motif* for mural painting. It consists of a bamboo of varied green colours, on a bluish-grey ground, growing up



No. 15.—AN OLD GERMAN FILLING.

with graceful curvature from the bottom of the picture, and finishing near the top with delicate sprays of foliage. At the base of the design are birds amid grass, bamboo, and dahlia foliage, which latter burst into flower at about a line of four feet up, presenting at once a natural dado. To render the upper portion lively with colour, in addition to birds and insects, a creeper entwines itself along the branches, and spangles with its coloured blossoms the sharp leafy masses of the bamboo.

PANELS AND PILASTERS.—The division of the



No. 16.—A MEDIÆVAL BROCADE.

wall space into bays by means of pilasters and panels between them, is by far the more dignified and architectonic principle of setting out the sides of an apartment; and if apparent increase of height be sought after, this is certainly the most legitimate means of attaining that end.

No. 8 illustrates a portion of a wall decoration to be executed in rich colourings. In the panel, between the pilasters, a horizontal rail, or shelf, is introduced for china, etc., united with the ornamental forms; thus bringing the whole into one decorative composition.

No. 17 is a pilaster from an old Italian inlay in the South Kensington Museum.

By pilasters in painted decoration we mean the long upright panels only, framed with lines or actual mouldings; they may be enriched with arabesque ornament, whilst the larger panels between them should contain silk, flock, or plain diaper fillings.

A low dado may or may not be added according to the height of the room; but a frieze of about the same depth, or more, as the width of the pilaster is absolutely necessary.

FRIEZE.—We cannot do better than place our best efforts in this time-honoured architectural feature, for it was a place of decoration common to the very earliest of Egyptian architecture.

But whilst there is here a rare opportunity for the artist to revel in his work, due forethought must be observed as to the extent to which one can safely venture; preceding studies being invaluable for that purpose. The temptation to elaborate must be resisted, for the attention must not be engrossed for too long a time by any special subject, or the æsthetic entirety will suffer accordingly.

The safest means will be to use but few colours, however ambitious your decorative forms may be.

A flat treatment of colouring, with a broad and telling outline to the figures, foliage, etc., which may



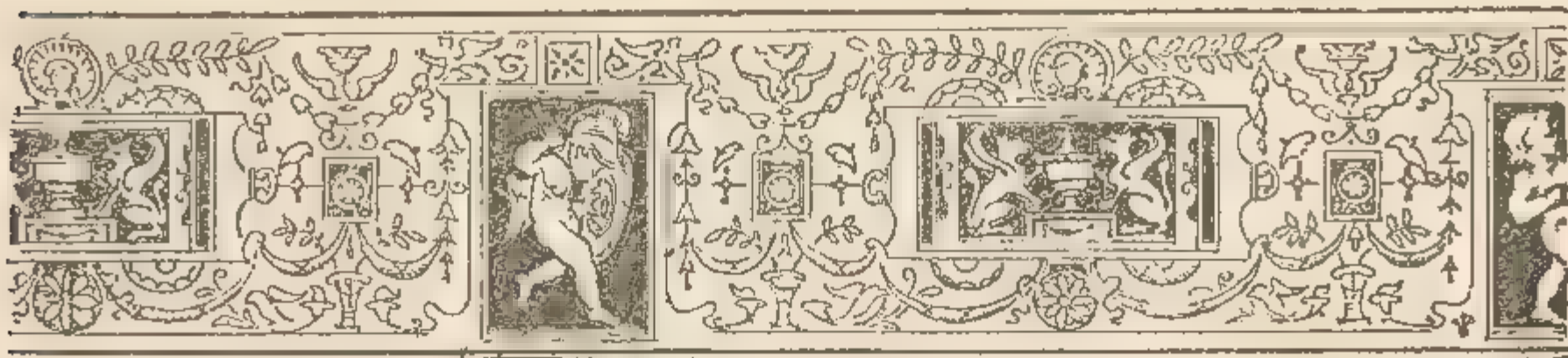
No. 17.—AN ITALIAN PILASTER.

require a foreground relief, is generally all that is necessary.

How often does one see good painting literally thrown away on important works, where different artists have vied with one another individually, instead of being subordinated to one master mind.

Engravings Nos. 7 and 18 are from Italian friezes. The former is very light and graceful, and would adorn a drawing room, the latter being better adapted for the walls of a dining room. No 11 is a Pompeian frieze, composed of wayward, yet beautiful, scroll forms intermingled with animal life.

If in the painting of a deep frieze the more striking details of the composition, such as festoons, birds,



NO. 18.—A PANELLED FRIEZE.

etc., be situated at the top and near the cornice, the sight will be obviously directed there, and the ceiling be apparently lifted. The opposite effect will ensue should the lower part of the frieze be so treated instead, which will thus add somewhat to the superficies of the apartment.

We must here observe that, in our own practice, we place but small value on a seeming increase of height or superficial extent. We allude to them only, because in a manual of this description, it is perhaps best to avoid any show of artistic bias; but it is incontrovertible that in decoration you cannot optically increase the cubical contents of a confined space; since what you would gain in height you must lose in superficies, and *vice versa*.

In the case of a low apartment, the dado should always be sacrificed to the frieze; for, without the latter, a wall decoration can hardly be considered complete. It may then be of ample depth, and the filling will partake of the character of a wainscoting.

As a general rule, if the filling is rich, the frieze must be plain and severe; on the other hand, an elaborate frieze will require a filling of unobtrusive design, in beautiful self-tones or other quiet colouring. See A, B, and C, illustration No. 4.

THE CORNICE.—It will be generally advisable to make this feature somewhat darker than the ceiling, but lighter than the walls. We must remember that the cornice is the crown of the wall and belongs to it. In internal architecture it represents a corbelling out, and acts as a series of softening lines between the vertical surface and the flat ceiling. This must be taken advantage of, and the several members well regarded; so that the intent of the architecture be held intact.

The colouring of a cornice should be reserved for a late stage of the decoration, and then it can be made to unite the larger surfaces more completely together.

A large coved cornice is a very important feature, and may be decorated in lieu of the usual frieze, which, at any rate, should be of secondary importance to it; doing duty as a simple string, or band, between the cornice and the filling, unless a plainer surface intervene. See illustration No. 2. The hollow may be panelled, by which means the vertical lines will emphasize the form, connect the walls and ceiling, and assist the perspective, the ornament being kept lightest next the ceiling.

In a drawing-room, or boudoir, the cove may be decorated as a trellis, with an intertwining vine or virginia creeper, painted in autumnal tints, and having pierced openings at intervals revealing amorini, birds, etc.

The woodcut No. 19, which may aid as a suggestion, is taken from an old Italian example of ceiling decoration.

CEILING.—Generally the ceiling decoration will be more delicate than the wall treatment; a soft aërial atmosphere should seem to hang about it, whilst a perfectly white ceiling is to be avoided.

In a lofty apartment the surface may be painted with high-toned colours, and positive tints, which



No 19.—A PORTION OF AN ITALIAN CEILING.

may be aided with gold, introduced in bold and telling masses.

The engraving No. 5 gives an excellent suggestion for a painted ceiling, to be executed in stencil and skilful outlining.

A raised flock, of four or six thicknesses, affords a good surface for a faulty ceiling, and may be picked out in a variety of delicate colours.

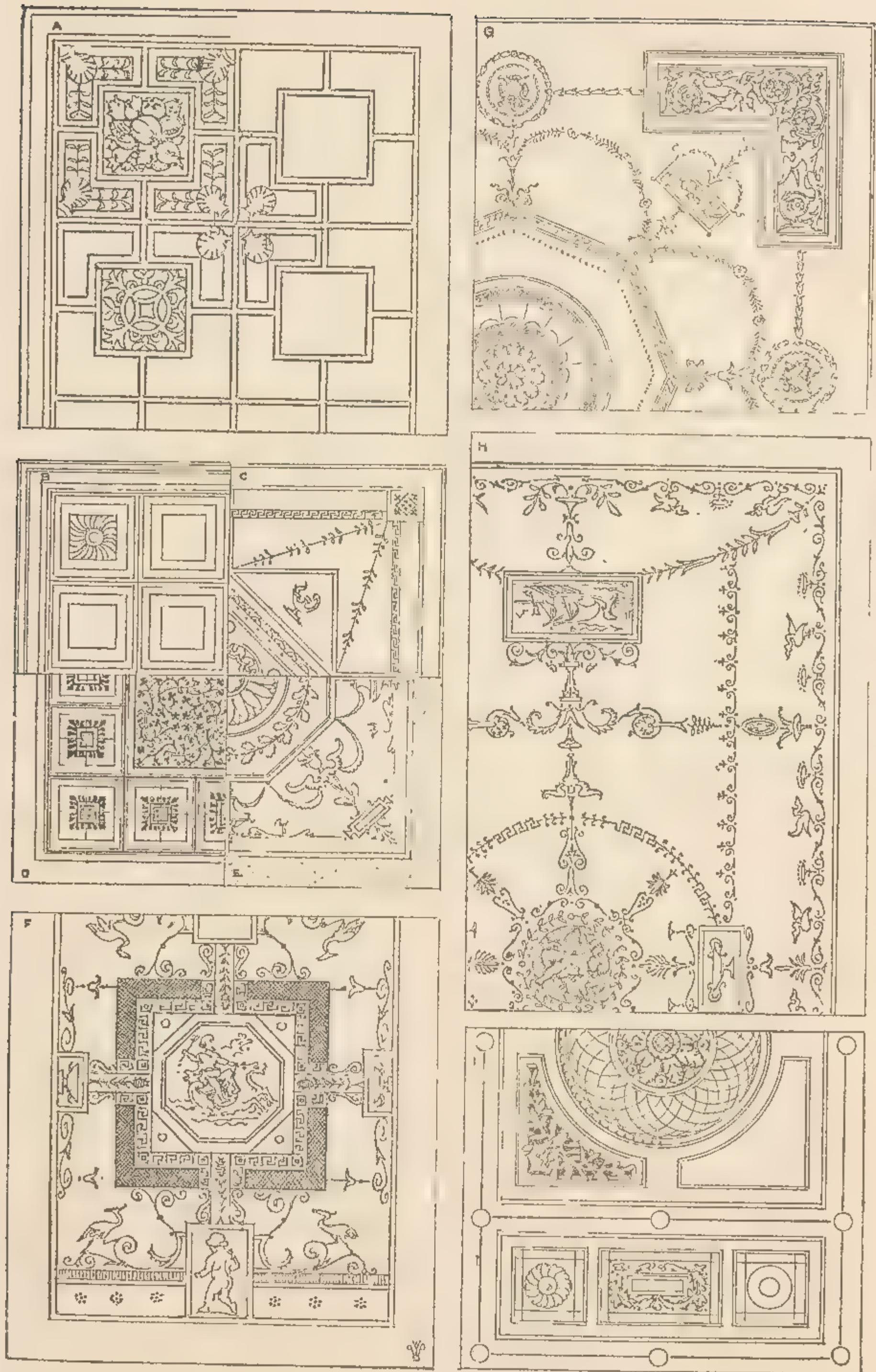
A double vaulted effect may be given to a ceiling by springing the main lines of the decoration from the angles of the room, with a band of colour, or ornament, near the cornice, the middle portion of the

ceiling being kept quiet in colouring. Where a heavy cornice and the usual builders' "centre ornament" exists, this plan will somewhat ameliorate their depressing effect. With a few slight alterations, either of the ceilings, C, E, G, H, on the engraving No. 20, may be used for this purpose. The diagrams on this illustration have been separately referred to in connection with "The Apartments of a House."

DOOR AND WOODWORK.—Door panels may be painted of the same tint as, or lighter than, the prevailing wall colour; whilst the styles and rails might be of a trifle deeper tone. Ivory, red, and clay black are good colours for wood dressings, together with the varieties of green and brown.

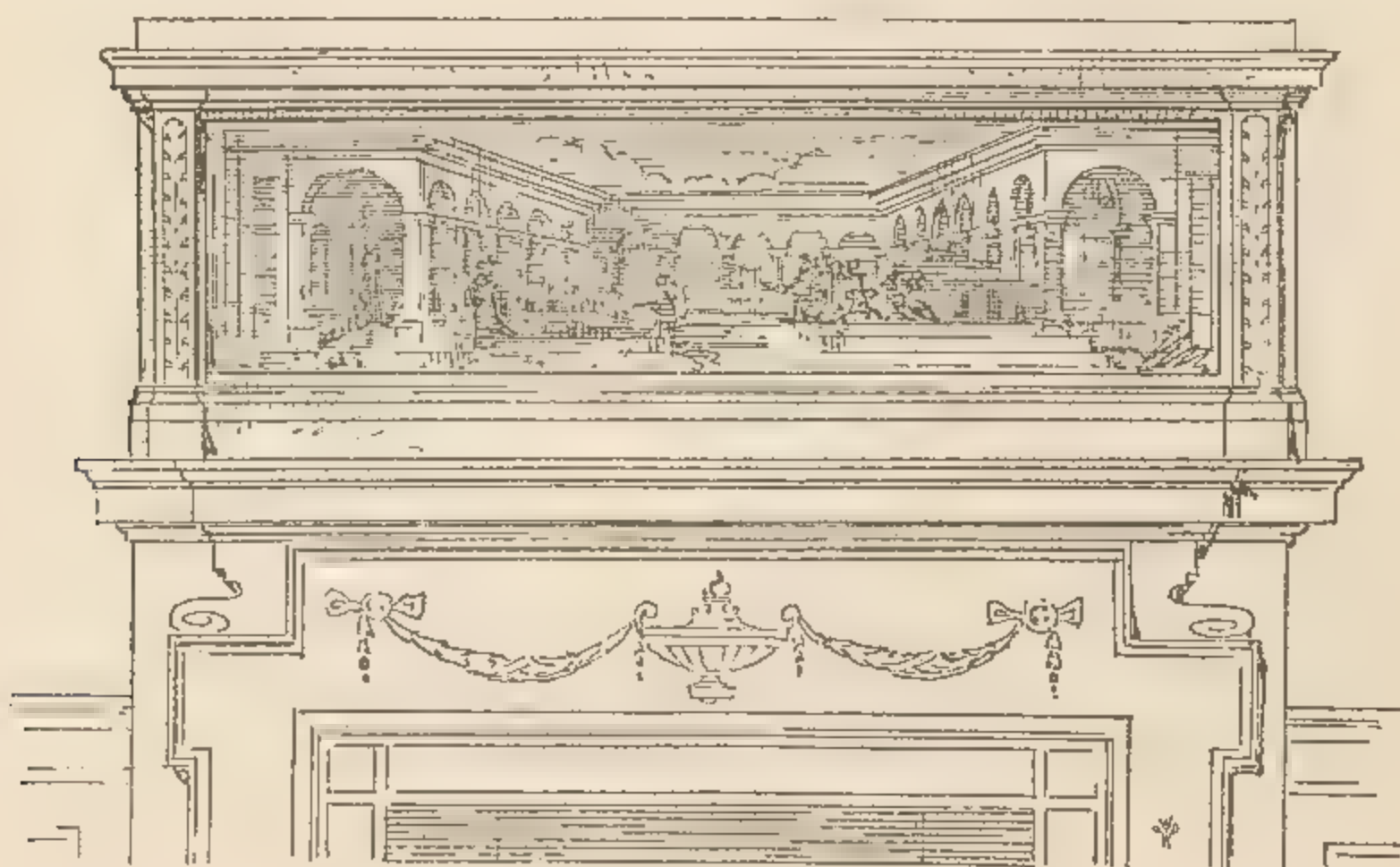
A door painted with pale Indian Red and Rose Madder panels, and Indian Red, Umber, and Ultramarine framing, with a little black and gold to the mouldings and panel margins, will be plainly, but effectively decorated.

On the engraving No. 4, two suggestions are given for door decoration; here the conventional ornament should be similar in the panels which pair with one another; whilst a sense of growth may appear to run through the entire design in a vertical direction. A vellum-coloured framing to gold panels, painted with delicately shaded arabesque ornament in ivory colour; a few narrow gold lines on the styles, and perhaps a touch of warm colour added to a moulding or two, leaves little to be desired. The ordinary doorway is always much improved by the addition of a cornice pediment, or shelf in wood-work, surmounting the architrave, see B, C, on engraving No. 4. The decoration of a door should be subordinate to its use and the character of its construction. A growth of plant form over the entire surface, showing light against the framing, and dark against gilded panels, may be very pretty if well painted; but is suitable only for a snugger or boudoir.



NO. 20.—CEILING DECORATION.

CHIMNEY-PIECE.—During the last and preceding centuries it was by no means uncommon to engage an artist, who would paint above the chimney-piece, or doorway, a panel of figures, landscapes, ruins, fruit, flowers or game, in a bold and spirited manner, for the paltry *douceur* of two or three pounds. The illustration, No. 21, contains a small subject of this character, suggested by an example at Hampton



NO. 21.—A MANTEL-PIECE PAINTING.

Court Palace. Panels of the above description are preferable, in point of interest, to masses of woodwork, or looking-glass.

Vertical panels of flowers and fruit, with shields and other accessories, painted on each side of the over-mantel, and horizontally ranging with the main lines of the architecture, will be a great acquisition to the chimney breast, and add to the importance of that part of the room.

WORKING DRAWINGS AND THEIR DETAILS.

Having decided on the style of decoration you would employ, and the general effect of colour best suited to the apartment and its uses, the first operation will be to obtain accurate dimensions of the walls and ceilings, together with the architectural features, and their separate details. These data you will carefully lay down on drawing-paper to the scale of one inch to the foot ; or if it be a large work, a smaller scale may suffice. Each particular detail must be faithfully adhered to, and, as you will find that a geometrical basis of some sort or other is required for all your decoration, it will be as well to accept this simple condition at the commencement of operations.

The elevations of the interior must be put in a bold Indian-ink outline, and will thus represent, within easy grasp, the exact state of things to be decorated, reduced to a microcosm exactly one-twelfth of the actual size. You will now mount on a drawing-board, one of the sides of the room which you have drawn, and selected as best suited to show the effect of your decoration, and prepare some rough sketches in pencil and colour to guide you in completing the drawing.

It is necessary to anticipate in these prior studies the result of juxtaposed colouring, to judge of scale in ornament, and know *the value of the sacrifice of form* in favour of plain wall space. The height of the dado, and the depth of the frieze, must now be determined on, or you will set out the walls for panels and pilasters, as the case may be. The position of the

picture-rail at the top of dado should be so arranged that we can easily see it without raising our eyes, when standing in the centre of the room.

The leading lines of your decoration having been correctly drawn in fine ink lines, you will proceed to tint the larger masses with transparent colour, in flat tints, in accordance with a chromatic scale you have prepared similar to one of those figured 1, 2, and 3, on our coloured plates. Where you fail in striking the right colour, or in the making of after alterations, body-colour tints must be employed.

If in the course of design, or the execution of the work, you have any doubts concerning over elaboration, or want of harmony in form or colour, proceed at once to rectify it; for the very suggestion of uncertainty is an accuser.

It will be found best to get in the gold, if any, at about this stage of operations. Gold shell, or bronze powder mixed in gum-water, with lamp-black added for shading, will answer all purposes. Gold-lines may be either run with the ruling-pen, or, better still, with a fine-pointed brush. The filling must now be completed in detail, the frieze carefully painted in, and the dado finished off, together with the door panels, followed by the separating bands of colour between the masses.

During this time the ceiling must be under consideration, and set out by similar means to those adapted to, say, No. 24 diagram, and finally completed with its outline, colour, and ornament. To complete the drawings the cornice must now receive its several tints, and be made to unite the wall and ceiling; whilst lines of colour or gold must be added, to emphasize, separate, or bring together the several parts of the decoration. Probably one-half of the side of the room will be sufficient to complete in detail, the remainder being left in general tints.

Ornamental forms can be easily multiplied on the

drawing by deeply tracing the design with a needle point on French *glacé* paper, or gelatine; brushing dry powder colour into the incisions and cleaning off the surface; the pattern may then be transferred to the drawing by gently rubbing the back of the engraved sheet with hard rubber or a knife handle, which latter operation may be repeated indefinitely.

If a textile is to be hung on the walls the effect may be given on the drawing by ruling fine lines across the pattern, in a horizontal direction, with weak colour or a dry point.

If possible, let your style of decoration be in character with the architecture of your room, if it has any, and do not ignore the fact of moulded surfaces. House decorators are great sinners in that way, but we like to feel and be cognisant that the architecture exists.

In the use of ornamental detail, it is not enough that our work be beautiful in the abstract. If out of harmony with its associations, we can remove a picture to another place; but you are now engaged on a permanent wall surface; so that, whilst it may be as rich as you please in the concrete, let the decoration retire, and present a background of restfulness.

Full-size detail drawings should be made on continuous cartridge or stout lining paper, and the axial lines of all ornament duly marked in red colour; this centring of the work is an important matter. And further, it is well to remember that everything drawn on paper has to go through a severe practical ordeal before it can be realised on the walls; therefore all vague pencil or charcoal sketches must be reduced to clear and positive outline drawings, if intended for any use in actual execution.

Patterns are readily varied in size by the process of proportional-squaring. The surface of the copy is

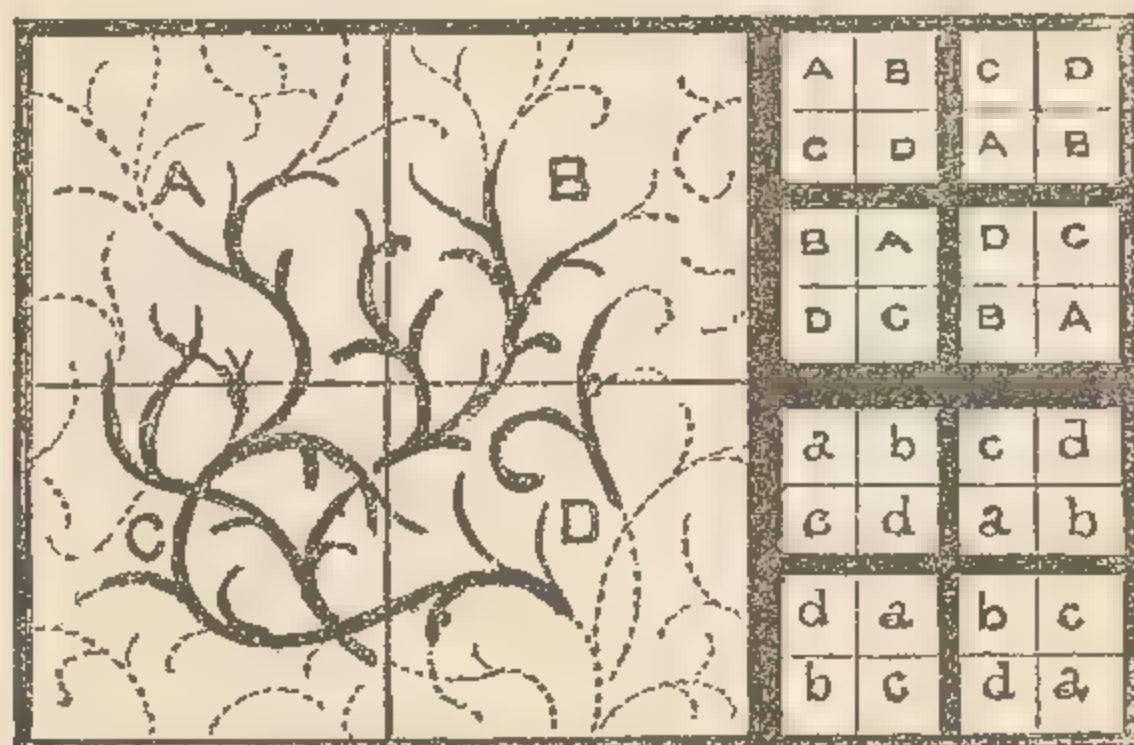
divided, with fine lines, into a diaper of numbered squares, like a chess-board, and your blank paper is similarly and proportionately set out and numbered. The bit of drawing in each little square of the original has now to be copied into the correspondingly numbered square on your paper; the outlines being firmly corrected in their drawing, after the whole of the design has been secured.

A pantagraph, which may be bought for a few shillings, will be found exceedingly useful, as will also be a pair of proportional compasses, and the two-foot rule should always be conveniently at hand.

For transferring purposes, common ruddle, rubbed on tissue paper, is a very sure and sensitive medium; but this and tracing paper had better be obtained of the artists' colourman. Lines on full-size drawings may be ruled by means of a straight-edge and a short sable or fitch, as readily as they can be on the walls, whilst a stubby, rose-bud like, form of brush is best for painting in the ornamental subjects.

It may not be out of place to here describe the means by which "all-over" patterns, suitable either for wall papers, or the painted decoration of fillings, are most easily designed and delineated. Many a student and older artist has been fixed over the intricacies of a fret, or complex diaper; but a design which appears to have neither a commencement, a termination, nor a geometrical basis, is found to be still more perplexing. It is, however, but a simple matter of transposition. A wall-paper pattern should be 21 inches wide, and of any height, varying from 16 inches to 25 inches or thereabouts. First prepare a sheet of cardboard, or paper, of the size determined on, and divide it through the centres, into four equal rectangular pieces; observing that they will always fit together with great exactitude and squareness; letter each as A, B, C, and D. Now sketch in the elementary lines and masses of your design, in an

imaginary circular space, in the centre of the four sheets, which you should attach together with a few bits of gummed paper at the back. A, B, C, and D, on diagram No. 22, represent this arrangement and operation. Separate the sketch horizontally, and place the two bottom sheets at the top, so that they read C, D, A, B, and connect the growth of the trail between them; this accomplished, disconnect the sheets vertically, and attach the opposite sides together, which will then read as D, C, B, A, and supply the crossing links of the design; again separate the squares, hori-



No. 22.—WALL PAPER DECORATIONS.

zontally, and arrange them as B, A, D, C, and complete the elements of your pattern. This operation will have to be repeated many times before the drawing is satisfactorily complete. No transferring or tracing paper will be required, as all the forms can be easily made to grow correctly together, and ready for putting on to the paper-stainer's block. A "drop pattern" is obtained by arranging the lettered sheets as a, b, c, d, —c, d, a, b,—b, c, d, a, and d, a, b, c, by which means the same details will not recur so often on the wall in a horizontal direction.

ORNAMENTAL DETAILS.*

The composition of swags, wreaths, or pendants, with their component details, properly arranged and bound together, has to be carefully studied out, in order to be successful with these graceful means of decoration. A mass of fruit or flowers heterogeneously tied together, amid knots and ribbons, will fail to make a very successful design in festooning. The beautiful wreaths and garlands in Louis Seize decoration are wayward and free; but never careless, or huddled together. The graceful line of curvature (the catenary), which naturally attends the weight and length of a swag, should be observed. Our engraving No. 23 illustrates a series of these useful details. The wreaths A, C, F, K, and L, and the pendants I, O, and P, are very fine examples of festooning. Swags and pendants require especial treatment when used in ceiling decoration; they are most happily introduced when radiating, or otherwise naturally disposed, from the ceiling centre.

Acanthus leafage is best studied amongst the antique and Italian examples.

Scroll and volute forms should not be too precisely geometrical in their freehand spiral growth; a slight tendency towards the ellipse will bring them nearest to the best old examples.

Apart from their colour, we shall not get much assistance from natural flowers in the designing of conventional ornament. The antique and mediæval types are the best authorities to refer to on the form and construction of patera, which are generally composed of leafage. This method of designing ideal flowers is eminently a natural one, for Linnæus observed and Goethe made it manifest that a natural flower was but the incidental alteration of a leaf bud arrangement.

* In 'Art and Work,' the writer has fully illustrated and described the details of architectural features and ornament. See page 36.

The vase, tripod, tablet, thyrsus, etc., together with birds, dolphins, and other artistic chimera, are all useful and necessary accessories, for few decorative



No. 23.—FESTOONS AND PENDANTS.

subjects can be complete without animal life, or a trace of humanity in some way or other. Landscape and classic architecture, if introduced, should be

painted after the manner of Claude, Wilson, or Turner's milder compositions.

About the time of the Renaissance, painting, which had hitherto been a sister art, attendant upon architecture, became separated from it; and although the lapse of time has been a short one, it is by no means to be easily regained by the modern artist. A severity invests mural painting proper which a framed canvas fails to obtain. Amorini and Cupidons must not be confounded with fat children or youths, as the French school has of late years depicted them. They are really adults in the similitude of plump infants. When the antique sculptor had to portray boys and girls, he represented them as shapely dwarfs, which has been quaintly exaggerated on the old Jacobean monuments, with chubby-faced cherubim entering into the same composition.

Realistic figures are not suitable for mural decoration, no matter how excellent the execution may be; a strictly architectonic feeling must pervade the work throughout. The paintings of Michael Angelo and the drawings of Alfred Stevens are essentially in this heroic style. In concluding this subject, we add a few words which lately emanated from the pen of G. F. Watts, R.A.:—

“The highest expression of painting, as an intellectual effort, belongs to designs composed with reference to architectural combinations, and I cannot but feel that, when the habit of requiring and producing such works falls into absolute disuse, art must take the lower place of only a luxury.”

PAINTING, DECORATING, ETC.

SETTING OUT.—In setting out the walls and ceilings for decorative painting, be careful to obtain correct axes to all geometrical forms ; for this purpose a chalk line, a long straight-edge, a plummet, a spirit-level, a two-foot rule, and a pair of wooden compasses may be required.

To snap a line on any surface, it is of first importance to have the points of measurement absolutely correct ; then having fixed one end of the cord with a bradawl, or better still, have an extra hand or two to hold it for you, well rub the chalk line with some contrasting colour to that of the ground of your work—charcoal and red or white chalk are the best materials to use. Next have the line held “ taut ” against the surface, each end and the centre being on the points of measurement ; pull it out an inch or so in the middle with the thumb and finger, and let it fly back quick and sharp. A line of chalk dust will thus be transferred to the surface, which can be easily brushed off with a feather, when it has fulfilled its office. Short lines may be ruled with the charcoal and straight-edge, and large circles with a lath, or cord and gimlet ; avoiding the use of black-lead pencil as much as possible, as it is not easily cleaned off.

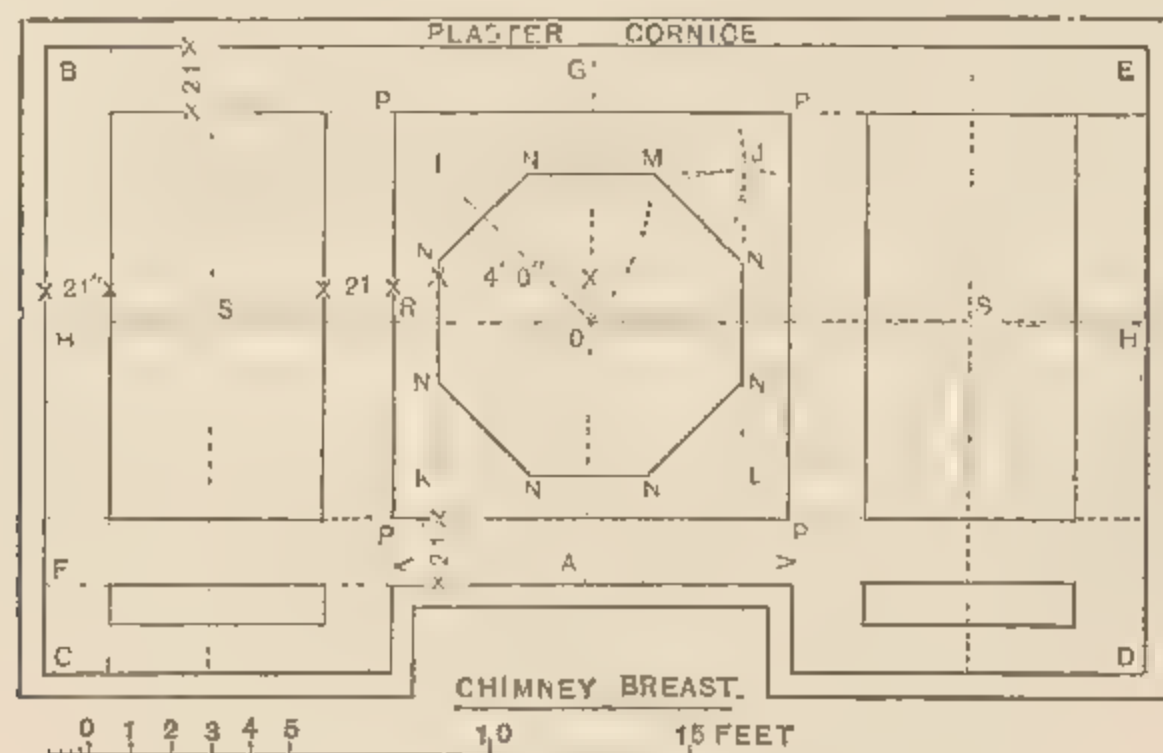
The centre of a ceiling, often determined by the existing plaster flower or gas pipe, may be approximately obtained by diagonal lines from the four corners of the apartment.

To set out the ceiling given on the diagram, No. 24, within the lines of the cornice B, C, A, D, E. First find the centre A, over the chimney-piece, and mark the length A, F, from B to G ; snap the transverse

centre G, A. Halve the line G, A in the centre of the ceiling O, and make B, H and E, H equal to G, O ; then snap the longitudinal centre H, O, H.

A margin of, say, twenty-one inches must now be set off from the cornice, on to the ceiling, to mark the width of the styles to the three panels ; form the square P, P, P, P, and make the inner panel I, J, L, K, about eight feet square, on the centre lines H, H, and G, A.

To the octagonal panel the length of the half diagonal line I, O, turned on to I, M, leaves the dimension M, J ; which must be set off from each



No. 24.—A CEILING DIAGRAM.

corner of the inner square at N, N, N, N, etc. The centres S, S, on the end panels of the ceiling, will be found by halving the distance between H and R on each side of the centre panel.

The panel or other elementary lines on the wall surface may be set out on a similar principle to the above, observing always that the guiding perpendicular lines must be accurately plumbed, and the horizontals properly levelled, for walls, floors, ceilings and joinery are often "out of true," and therefore not to be relied on without testing in the first instance.

In setting out wall and ceiling surfaces you may not have to work out a complex problem, but

difficulties will crop up which Euclid does not enter on—namely, the “cooking” of irregularities of angle, measurement, and form.

For example, in the case of a ceiling which, maybe, is a few inches wider at one end than at the other, the irregularity should be given to the field of the panels; but if that is to be diapered with a positive geometrical pattern, the inequality of measurement must be thrown into the margins next to the cornice. The filling on the wall-face is generally the best place for disposing of irregular measurement; but the picture rail should be always strictly level, whatever may be the fault with the bottom line of the cornice.

In the spacing out of equal parts we often encounter an awkward indivisible number, such as 37, for example. The readiest method for dividing this up is to obtain the length of one single part by arithmetical division of the entire length, to deduct that unit from the whole, and divide and subdivide, etc., the remaining easier number 36.

A large surface may require testing as to its accuracy of squareness; this is most easily accomplished by remembering that if the sides of a right-angled triangle measure multiples of 3 and 4, the hypotenuse will register a multiple of 5. All this reads obvious and easy enough; but it is astonishing how bewildered one may be on the workman's scaffold unless fortified with a few previously considered rules and methods of operation.

TEMPERA WORK.—No better size for this purpose can be obtained than by the soaking and boiling of parchment shreds, or, for general use, the best glue lowered down to a weak jelly. Prepared size as sold should be carefully tested before use, as it varies much in quality.

The best gilder's whiting, which is generally free from grit, should be put into a pail of clean water until thoroughly saturated and broken up; the super-

fluous liquid is then poured away, and the whiting rubbed with the hands to a smooth cream. The colours, which must always be first ground in water, may now be added, together with the size, which should be gently warmed and thoroughly mixed with the whiting. The distemper must now be strained through a coarse cloth, or wire strainer, and set aside for a few hours, by which time it will have set to the consistency of a tremulous jelly, in which chilled state it must be applied to the ceiling. If of the right strength, it will feebly adhere to the touch, and become creamy when stirred up; but if too "round" (strong), it will be of a sticky nature, and require reducing accordingly. Be sure that a sufficient quantity of the white tempora is made up to last you throughout the room you are working on, and also as much as will be required of the tinted distemper, which should always be prepared at once, as matching in this medium is not an easy operation, and should be avoided as much as possible. The powder colours must be rubbed up in water with a palette knife on a slab, and a little of the white distemper afterwards added, before being finally mixed up in the pot or pail, using a little pigment at a time until the right tint is struck. Dry colour, unless incorporated in this manner, does not thoroughly embody itself with the mass, so that a flat tint cannot be obtained, as the colour runs in small streaks, according to the movements of the brush. Whiting and size should be mixed with all the tints that will admit of their employment.

The colours must be kept in properly covered pots, and be ready at hand when required. Indian red and Prussian blue are deep staining colours, and require to be cautiously employed, whilst other pigments separate themselves, and sink to the bottom of the pail, which must be kept well stirred when they are in use. The safest course is to endeavour

to get your tint, if possible, with colours that are of nearly equal weight and body. For experimental tints a piece of distempered paper should be used, drying the trial colour in the sun, on the cheek, or the back of the hand, but not by artificial heat.

If several colours are required, the wall or ceiling must be set out previously to laying on the ground tints, and the colour put on in accordance with the design prepared. Remove splashes and trim rough edges with a sharp knife when the work is quite dry.

In distempering, a large and stiff hog-hair brush is used, the colour being laid on with firmness and at once, being careful not to go over the same ground twice, as retouching will betray itself. The workman will commence on the right-hand corner, at the top of the wall, or where nearest the light on a ceiling, working in convenient square portions, two hands being preferable to one. If the face of the work is stippled with large brushes immediately after laying on the distemper, the finish will be even and solid, and the marks of the brush obliterated.

An indifferent ceiling should be lined with paper, and receive one coat of thin oil colour, to be followed by a thicker coat composed of one oil to three of turps, white lead, and dryers. All surfaces must be prepared for distempering by receiving one coat of "clear-cole" (thin size and a little whiting), whilst old work will probably require two coats. The wall or ceiling must be previously washed off to the original face of the plastering, and all cracks, holes, and angles properly raked out. These are to be stopped and made good with putty (thick distemper and plaster of Paris), and the work rubbed smooth with pumice-stone after the first coat of clear-cole.

Beautiful tones of colour may be obtained by the glazing of small surfaces, painted in tempera, with transparent pigments, such as the Madders and Siennas. To this process scene-painting owes much

of its peculiar charm. Small panel subjects may be painted in ordinary water-colours on a smooth hard ground of gilder's whiting and size, several coats of tempera being laid on and rubbed down with glass paper between each application. The panels may be afterwards varnished and polished in the usual way. Furniture was so treated over a century ago, in the time of Chippendale and the brothers Adam. Spirit varnish was generally employed for the purpose. The early Italian painters and our own painter Blake obtained their pure and brilliant effects of colour by painting on tempera grounds.

An economical method of using distemper is to dissolve half a pound of pure beeswax; add a little turpentine thereto; and, whilst hot, stir it into a bucketful of warm tempera. Lay this on to the walls or ceiling in the usual manner, using large stippling brushes to finish off the work. This is considerably cheaper, and looks better than oil painting; the face being full, even and ivory-like, whilst the wax imparts a richness to the darker tones of colour.

OIL PAINTING.—The first operation will be, to well rub down the surface with pumice-stone and water, if an old painted wall. To new work, one or two coats of boiled oil and red lead should be applied, to stop the absorption.

Cracks, holes, etc., are to be stopped with the putty described in tempera work, and larger defects repaired, by the plasterer, in Parian cement, which latter can be almost immediately painted on, with a coat of half oil and half turpentine colour.

New woodwork must be knotted, primed, glass-papered, and stopped in the first instance. For ordinary internal painting, the first coat will be a thin one of white lead and linseed oil, adding patent dryers to all dark or common colours. The second coat will require to be "stiffer;" now starting the general tone in economical colours, mixed with white

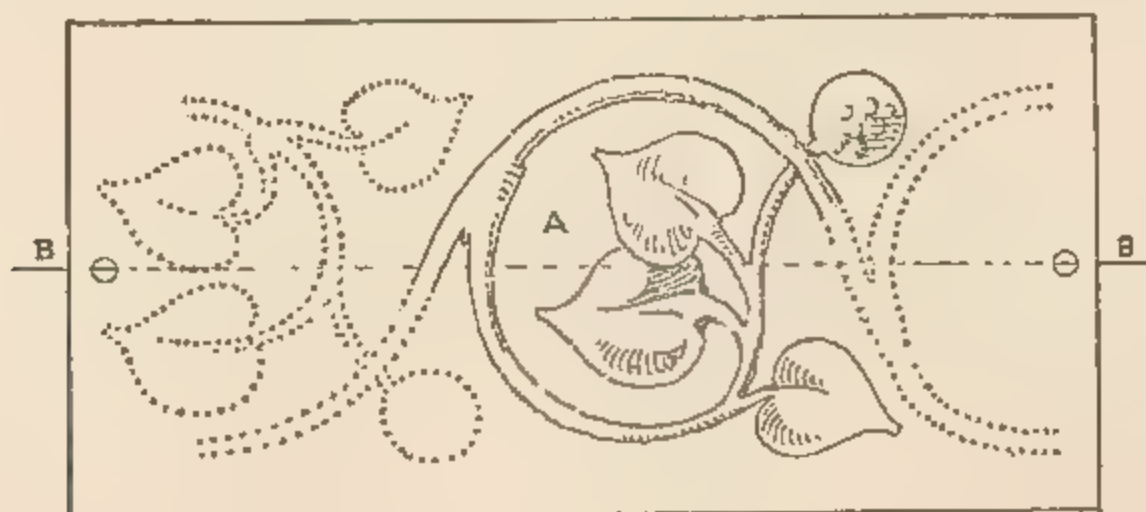
lead, and a medium composed of two parts of linseed oil and three of turps. On this coat set out the main working lines of the decorative scheme, as described on page 66. The third coat to be similar, leading on with the several tints to their required colouring. The fourth coat is to be in linseed oil, white lead and the actual colours, but of a tone somewhat darker than the finish that has been decided on ; using sugar of lead as a dryer of delicate tints. Chinese white will be found best as a base pigment for light finishing colours. Each coat must be properly rubbed down with glass-paper before the next is applied ; care being observed that the under coat is quite hard and dry, and that all the paint has been carefully strained. A fairly medium flat finish of an egg-shell gloss can be obtained by adding oil varnish, in the proportion of one part of varnish to fifteen parts of turpentine ; this will make a good solid ground for the decoration to be painted on.

The flatting coat requires some skill to lay on successfully, and two hands will be necessary ; for the quicker and surer the work is done, the better it will look. The flatting should be applied about twenty-four hours after the fourth coat of paint, so that it may become somewhat incorporated with that surface, and lay on to the wall with increased solidity. Genuine linseed oil, mixed with honest colours, should not require any supplementary aid to assist its drying. In our uncertain climate, however, some pigments such as black and green, refuse to dry without the help of some additional ingredient, but we should warn the amateur against excess in the use of siccatives. It is preferable to wait for a day or two, and the work will look all the better for the delay, particularly if it be in the country. All decorative paintings in oils should be carefully sponged over at the finish, when, if any alteration by glazing is found necessary, it will be advantageous to make it. Much

good may be done in this way, in the harmonization and toning of colours. In fact, many a beautiful tint can only be obtained by glazing transparent colours over solid painting; and often enough a very thin coat of "opaque" colour will produce an aerial effect which no other means could supply.

The oil painting being completed, a thin coat of wax-varnish, which is simply pure white-wax dissolved in turpentine, should be laid over the decorated portions of the walls and ceiling, which will bring the whole together to a solid and equal surface.

POUNCING, ETC.—An outline of the ornamental pattern required for hand-painted decoration should be fastened down on a sheet or two of good lining paper, with pins or tacks, on to a baize-covered deal



No. 25 — A POUNCE BORDER.

table. Then with a stiff needle, or shawl pin, carefully pierce through all along the several outlines with holes of about ten to the inch.

The pricked sheets must now have the centre and other guide lines correctly marked; the surface of the wall being carefully set out to agree with them. Holes should be punched through the axes, near the margin of the paper; by which means the setting out lines on the wall or ceiling can be readily seen through, and the pricked pattern accurately adjusted to them. See B B, on the reduced drawing of a pounce, No. 25.

By passing the sheet for a few seconds cautiously

over a flame, the woolly burr of the holes will become singed, and the pounce gain in clearness.

The paper has now to be held flat against the wall or ceiling, in its exact position, and a small muslin bag, filled with very dry powdered charcoal, chalk, or Purple brown, must be dabbed over the sheet; thrusting the powder through the minute holes, unto the surface to be painted; which will supply an outline amply sufficient for all artistic purposes.

The paper may now be removed, and readjusted to another division of the work; but it will not be found desirable to pounce in more than a few patterns at a time.

Outlines may be traced on the walls by applying chalk or Indian red to the back of the design, which has then to be gone over with a hard point.

STENCILLING.—A thin, hard, tough paper, such as cartridge, thick foolscap, or glazed brown cutlery paper, is best for stencil plates. The pattern having been faithfully traced on to the paper, with all the necessary axial or other guiding lines carefully added, the ties that are required for holding the pattern together when in use must be next considered, and plainly marked across the outlines.

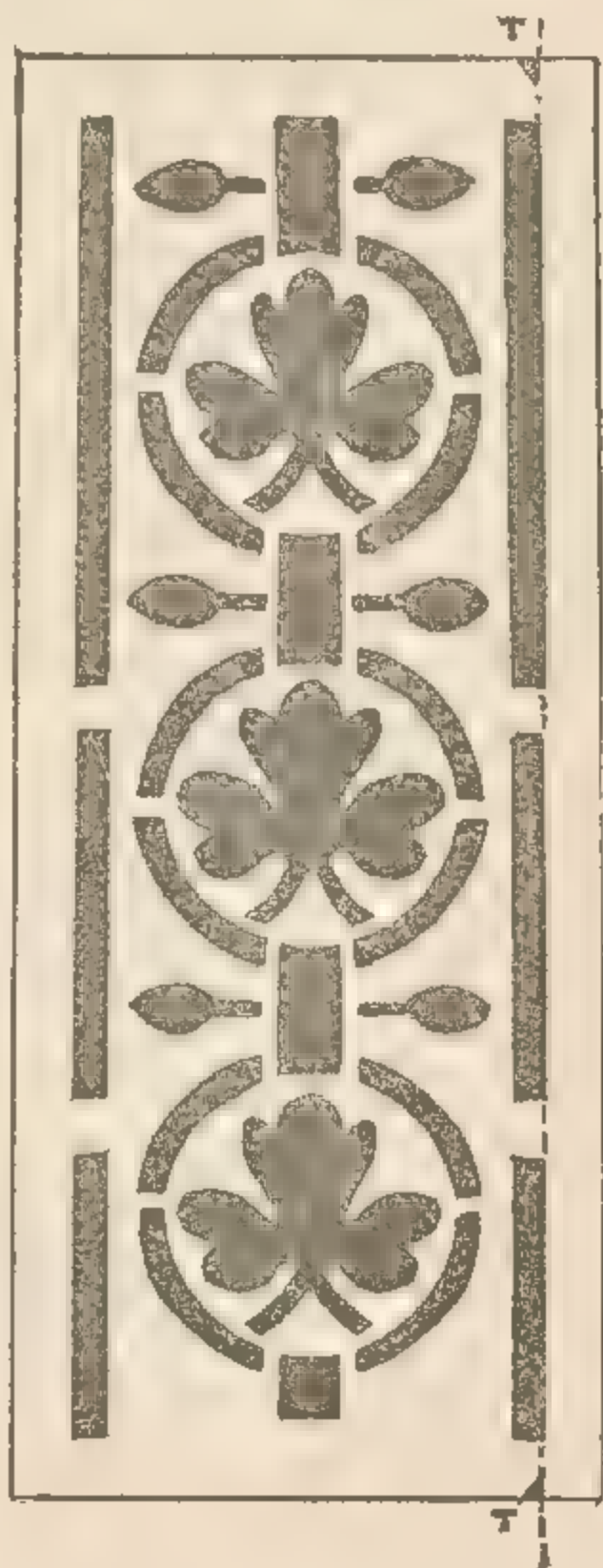
The lines of the design have now to be cut through with a sharp penknife or graver, the latter retaining its edge the best, observing to first put the paper on the back of a large dish or a piece of plate glass, so as to obtain a decided cutting. The stencil paper should be moved to the knife for small parts; whilst for larger curves the stencil should be shifted about to give a free sweep to the point of the blade. A set of leather punches for circular holes, and a small sharp chisel for corners, will be found exceedingly handy. In the case of a border or otherwise repeating pattern, we must cut out a trifle more than the repeat, so as to be enabled to accurately adjust the stencil on the walls, with the continuity of its design; whilst notches

must be cut at each end of the plate to fit on to the guiding wall line. See T T, on illustration No. 26.

The bottom or top edge of a border stencil plate may be occasionally cut to fit against a moulding, which, as a guide, is preferable to a snapped line.

The sheet must now receive a clear coat of knotting varnish on both sides, and be hung up to dry. If the stencil is of large dimensions, the plate should be strengthened with a few thin strips of wood or millboard, stuck on with the same varnish. The ceiling will require a stiffer stencil plate than the walls. When a number of stencils have to be cut for one design, the plate having the most work in it must be used as a key pattern for the others. It should be stencilled on each sheet of cartridge paper before the remainder of the design is traced on for cutting out; whilst the second plate may be also stencilled on to the third sheet, and so on. If we start fair in this manner, our work will come together with

great exactitude. The extra stencils are best adjusted by cutting small portions out in some few plain parts of the paper, so as to expose the salient points of the under-stencilling, not omitting the axial lines and notches already referred to. The stencil colour should be moderately thick, but not too full in the brush. In oil-colour the medium should be half oil and half turpentine. The plate must be held in the right position by the outspread fingers of the left



No 26.—A STENCIL PLATE.

hand, or fastened with tacks in case of a large stencil, and the colour sent through on to the wall by a succession of quick short stipplings, the brush being held perpendicular to the work.

The plate must now be dexterously removed from the surface, and occasionally cleaned with a soft wet sponge for tempera, or with a rag and turps for oil painting.

The tie blanks must be filled in whilst the colour is wet. In distemper, which must be always used in the chilled state, a slightly deeper tone of colour will be required for that purpose. If a tint has become faulty in position, it may be changed at an angle of the room, and the variation will scarcely be detected.

Some stencil patterns have natural ties which do not require filling in, but this device, if carried beyond a simple pattern, has a very fragmentary effect, and betrays the process employed; for we adopt stencilling simply as a means to an end, no matter what purists might make of it. By having the colours and brushes all ready at hand, a foliated stencil-pattern may be put in at once, with a variety of more or less blended tints; indeed, it may be half painted in before the plate is removed.

Unless it be essential to maintain a flat colouring, an opportunity should always be taken to vary the hues of a stencil. The bird on the engraving No. 27 is an example of the use of two stencils, the blotch, or first colouring, being varied in tint, whilst the second stencil should be assisted by hand painting.

A cardboard guide will be often found useful as an auxiliary to the crayon or charcoal for simple curved lines, forms, or corners to be afterwards hand painted.

The stencilling of ornament in flatting colours on a varnished ground produces a beautiful silken effect. The varnished face should be dusted with whiting

before stencilling, which should be executed in self colour. The ordinary stencil-brush or a sash-tool tied up short with twine will answer for most purposes, but it is not advisable to use a small or hard brush. A fair setting-out of the work, accurate registration, and a regular division of the pattern, will save much vexation and coaxing of the stencil plate. If taken up with earnestness and care, the process will be found a very gratifying and comparatively easy task.

DECORATION.—The cost of decoration is not so much the expense of the materials used as the value



No. 27.—DOUBLE STENCILLING.

of the skilled labour employed thereon. Should the artist therefore have decided to supply that requisite himself he must set to work with earnestness and all due precision, knowing exactly what he has to do next, and foreseeing effects by means of studied pilot sketches and repeated trials and observations of others' work. "Who does his best does well," and a good workman gathers experience even from his failures. It may not be amiss, however, for him to avail himself of the services of a handy journeyman painter, who will be of much assistance in the more laborious and commonplace parts of the work. The safety of the

scaffolding would be better ensured thereby, which to the student who is willing to lie on his back in the decoration of a ceiling is a desideratum, and the exasperating process of washing off that surface, prior to the painting operations, may be satisfactorily executed by deputy. We would suggest that all tints be decided upon from the commencement, for there is an astonishing difference between colours as they appear when transferred from the palette to the canvas on the easel and when applied to the flat of a ceiling. Probably our artist will have to "offer up" and paint out his trial colours many times before the exact tint is hit upon; and it will be found best to be somewhat independent in this matter and pin the trial in position, otherwise he will be thinking more of the aching arms of the assistant than the probationary pattern.

When the scaffolding is cleared away, and the reflections have full play on a ceiling, whether it be light rebounding from a white wall, a grass plot, or a Persian carpet, such light will be tinged with the hue of those planes; therefore the colour of a decoration must be considered in reference to its surroundings, and effects of light compensated for accordingly. In the matching of colours it will save much time to start with a higher key, and gradually lower the tone to that required.

All matching of colours must be done by the artist himself, and in no case be left to the workman. The house-painter's usual definition of a tint is a colour mixed with white; whilst colour with colour is a hue, and colour with black, a shade.

As we have presupposed the artist to be capable of designing and painting the decorative details, we have afforded ourselves but little space to dwell on this subject. We advise a broad treatment, and a free use of the hog-hair brush and tube-colours, in preference to the sable pencil and powdered pigments.

The success of the ornamental work will greatly depend on the clear drawing and relief of one tone on another, the ground being of a beautiful, but not too emphatic, colouring. This applies alike to flat and shaded decoration.

A decorative subject cannot be satisfactorily painted unless sufficient quantities of all the colours required are mixed and arranged on the palette at the outset. In the case of a large work, the several tints should be put by in pots ; and if in oil, covered with water, to prevent the skin from forming on the top. The outline having been pounced in, as already described, the next operation will depend on the nature of the ground. If the latter is light, the shaded side of the design must first be painted, and then the local colour. But if the ground is darker than the ornament, the process should be reversed. The reflections are next to be attended to, and the work brought together in the wet paint.

The artist will now consider the broad effect produced, and make such minor alterations as may be necessary, completing the work with the darker shades and the high lights. This latter may be done at the second stage of operations ; but a good hand will always prefer to begin and finish the subject before the paint is dry. A little after-glazing may be applied ; this must be done in thin colour, making sure of the object to be obtained. The paint should be laid on with a swift deliberate swing of the brush, which leaves an indefinite outline, if any, to the glaze.

Avoid lavish display on isolated parts, and the fallacy of relying on a happy accident to bring them together ; it may occur in a water-colour sketch, but rarely within the matter-of-fact limits of a painted decoration. In no case must a cast shadow fall on the ground of the work ; we should always look at the field as unlimited space when shaded ornament is painted on it ; and if in doubt whether an ornament

should be shaded, or not, the latter alternative will be found the safest to choose.

In the representation of flowers, or ornament in panels, *court sacrifice*, and paint for a distant observation, thus avoiding confusion and restlessness, and the hardness of detail consequent on painting too close to the work. The copying of fruit and flower groups from nature, although most useful for colour and effect, does not materially assist one in the drawing of conventional ornament. In the former we are often satisfied with the work, although the forms may not be correctly delineated; whilst in the latter a bad line would mar the entire composition.

A broad effect suitable for temporary purposes may be easily obtained by boldly outlining the ornament in a deep-toned colour, on a light ground; and when quite dry, scumpling in transparent colours in meilp, painting in the shadows and reflections at once, and boldly hatching (by scraping out) the lights in the wet colour. Anent the subject of rapid manipulation, Dr. Dresser, in his book on 'Japanese Architecture,' thus graphically describes a native artist at work on a flying duck:—"A brush of considerable breadth was dipped in water and drawn between the fingers of the artist till nearly dry. It was then dipped in a thin wash of Indian ink, the central portion of the brush being bent outwards, so that the hairs of the brush assumed a crescent form. The convex or central portion was now hastily dipped into dark Indian ink, and the brush was allowed to straighten itself. Two or three hairs were now separated from one side, and dipped into dark ink, but these remained detached from the other part of the brush. By a dexterous movement the artist produced with one stroke the shaded body of the duck and an outline, the few separate hairs making the latter, while the shading resulted from the darker ink of the centre not having fully spread to the sides of the brush. A bill is now

drawn, then feet, then tail feathers. An eye is added, then follows a neck, legs, and a few finishing touches, when an admirable sketch of a flying duck is before us."

A panel or filling need not necessarily be of one uniform tone or colour. If the artist has sufficient confidence in himself to vary the field, either by gradations of depth from bottom to top, or by blending one hue into another that is somewhat akin to it, he may produce charming grounds for his decoration. For example, he may have at hand pots of Emerald Green, Prussian Blue, Vandyke Brown, and White lead, with moderate-sized brushes for each colour. He will rub in the paint in irregularly connected masses, and finally soften down the entire work with a large stippler; which will bring the surface to a pleasing varied green colour, in which none of the original pigments will be prominent. Flock papers, Lincrusta, and Tynecastle tapestry, are admirably suited for this purpose. Antwerp Blue, Viridian, and Sienna; or Ochre, Indian Red, Light Red, and Umber, with more or less White, and a varied old gold surface, are recommended.

TAPESTRY.—Well-painted tapestry hangings give a dignified appearance, when used in panels or otherwise mounted as a wall covering.

For this decoration, ordinary rough or twilled canvas may be successfully painted upon without preparation, with tube colours, or the powdered ones mixed with water and gum-arabic, or stale white of egg. The transparent pigments are best adapted for this purpose; still the more opaque colours have their peculiar value, provided the texture of the canvas is not disturbed by their presence.

The design may be either pounced, or put in with a charcoal outline. The colours are easily laid on, and the canvas scarcely requires stretching to work upon.

TILES.—The effect of an underglaze tile pattern may be obtained by putting a faint pencil outline on the best white blotting paper, and then laying the paper in a large white dish, where it must be thoroughly saturated with water. Whilst wet, paint in the design with a large brush, and plenty of colour, Indigo, Prussian Blue, and Indian Red being the best colours for the purpose. When dry, the sheet can be mounted, sized and varnished, and finished by polishing.

WOODWORK.—Natural wood presents a good surface for painted decoration; it should, however, be properly sized before painting on; since the colour will be otherwise apt to run, and vary with the texture of the wood.

Oak, walnut, and pitch pine require the use of strong, rich colours to be at all effective. Japan goldsize and turpentine are best for mixing with the pigments. For natural wood decoration, care must be taken that the surface is fresh from the plane, and glass paper should never be used for varnished woodwork.

Stencilled, or hand-painted, ornament on pine in subdued colours, to be afterwards varnished, gives a simple but very pleasing decorative effect.

A new deal door may be decorated by painting or stencilling the panels in flat ornamentation, with a mixture of pipe-clay, tallow, and a drop of Japan goldsize; and when dry, glazing over with any transparent colour in stale beer; a varied tint of Viridian, Prussian Blue, and Vandyke Brown, looks exceedingly well. Let it remain for a day or two, and then wash over with turpentine, which will remove the pipe-clay compound and leave a clear ornament of the natural ground. Finally, wipe off clean, size and varnish.

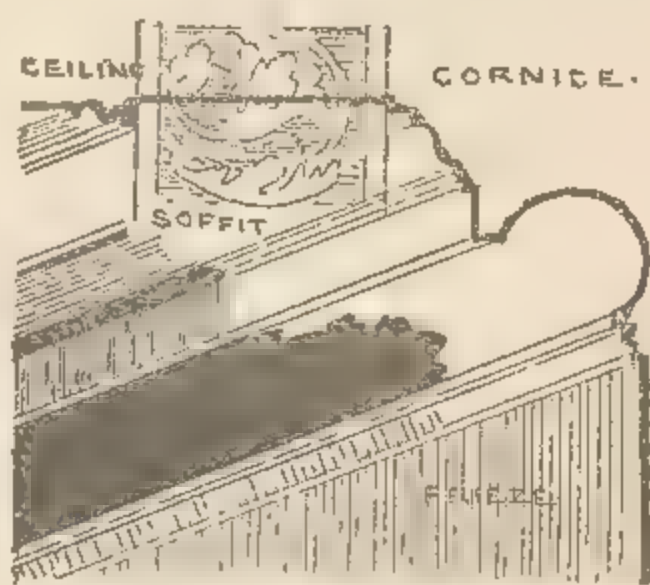
MOULDINGS, ETC.—Although it is not always desirable to cut up moulded enrichments; still, if form and colour be required in a cornice, we have the

best of authority for decorating the surface of its details.

The deeper recesses of enriched mouldings, dentils, and ornamental flowers may be picked out in warm colour; but the latter should not be of too dark a tone, since its inherent shade will naturally deepen the colour. Let it be like to the heart of a pale or yellow rose for example.

The bell of a Corinthian capital, the hollow mouldings of bases, and the flutes of a pilaster or column, may be gilded, or treated with warm colour.

A full-size section of the cornice, or other set of mouldings, should be drawn on paper, with parallel lines running in an oblique direction from the several angles and members of the architecture; as shown on the diagram No. 28. Space horizontally and vertically should be likewise allowed on the paper for the frieze and soffit, if any exist. The several colours of the mouldings should now be set forth; such as greys and blues to concave forms, buff and yellow to the echinus, or round mouldings, and red to fillets and other salient members.



No 28.—A CORNICE
DIAGRAM.

A cornice may be painted with the wall and ceiling tints mixed to a light tone of colour, and the several mouldings picked out in the warm and cool hues of the apartment, combined with this local colouring. A small amount of the actual wall tint may be added to the cornice in picking out or stencilling. Battens and mouldings may be screwed to ordinary ceilings (lath screws are made especially for that purpose) so as to form panels of varied size and shape. Or a simple margin only may be formed, by the same means, about 18 inches wide next the cornice, and the enclosed panel filled with flock paper,

which may be left plain or picked out in Wedgwood tints.

The lower portion of a heavy cornice, vulgar enrichments, centre ornaments, and other plaster embellishments of the modern builder may be often got rid of with advantage.

The lease system is so prevalent in this country, and there is such little enjoyment to be got out of gratuitously decorating other people's property, that we are inclined to recommend the painting of friezes and panels on framed strainers, which may be affixed to the walls with suitable wood mouldings.

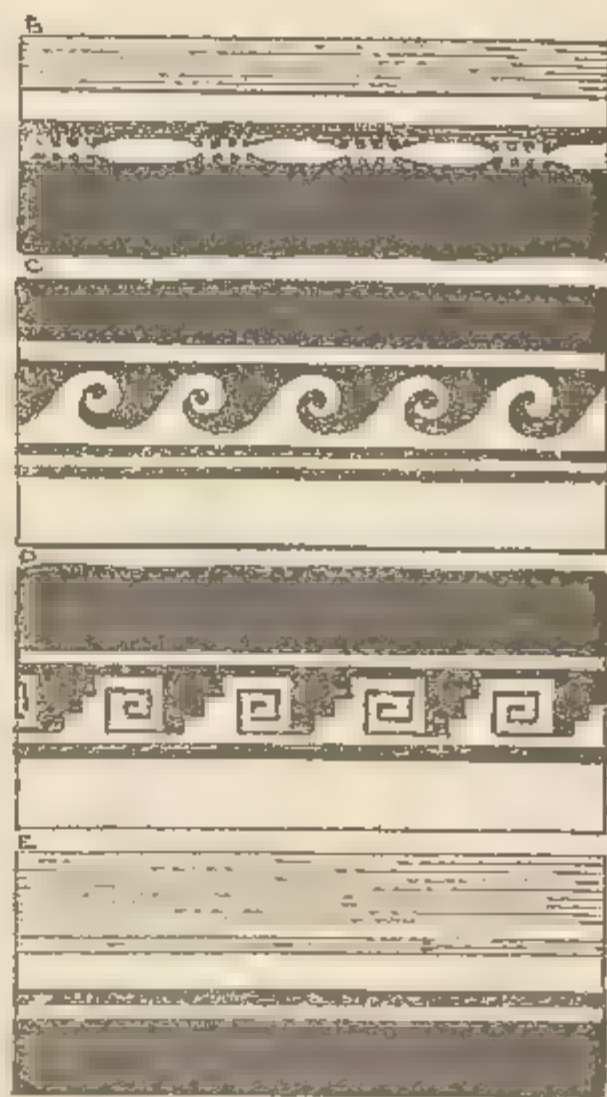
LINING.—The effect of lines in decoration is as important as stops in our writing or pauses in a musical composition. An ample framework of well-arranged lines will always greatly assist, and may prove the salvation of, a seemingly weak decoration. A light, straight lath, having a slightly bevelled edge, and an angle fitch that has been for some time in use, are the only tools required for ruling straight lines on walls and ceilings. In fine work, where the subject can be laid flat, as an unhinged door or a piece of furniture, the long sable carriage pencils are of the greatest value. For ordinary lining the flat fitch is all that is wanted, but the amateur will require a little practice with it before commencing serious operations, using the brush as he would a crayon or lead pencil with a straight edge. The paint should be of a creamy consistency, and yet flow evenly from the tool, which must be charged with enough colour to complete the line required. Curved lines can be readily fitched in in freehand by an expert liner; circular lines, however, may be easily struck by using the fitch in a loop at the end of a string, centred to a gimlet.

Single lines between two large surfaces of colour present a somewhat hard and crude effect; there should be the suggestion of a penumbra, or easing

off, yet tying together, such as good mouldings rarely fail to produce. Three lines of colour, the centre one being widest and overlapping both the juxtaposed tints, will generally harmonise and bring two opposing colours well together. See diagram E on the engraving No. 29. The examples B, C, and D are simple ornament borderings, which tend to a similar result; the two latter are instances of the "dove-tailing," as it were, of two opposing tints, which unite to form a pattern which is common to both in design and colour.

PAPERHANGING, ETC.—This well-known operation needs but passing mention here; a piece of paper measures twenty-one inches in width, by twelve yards in length; therefore the superficial area of the walls, in feet, divided by sixty, will give the number of pieces required; but if it is a large pattern, allow one piece in six for waste in hanging. Before putting up the paper, the wall-surface must be thoroughly cleaned off and cleared. See that all previous paperhanging is scraped off from the walls. In some old houses the thickness of the unstripped material is considerable, and only requires a little dampness in the wall to ferment the old paste and start a fever in the dwelling, a cause of evil more reasonably to be exercised upon than the scare connected with arsenical colourings.

Flock, and stamped leather papers, Tynecastle tapestry, and the Lincrusta-Walton, admit of almost unlimited decorative colourings; and a pattern once settled upon can be picked out by an ordinary workman.



No. 29.—DECORATIVE LINES.

India matting for dadoes and ceilings, fastened in position with marginal mouldings, presents a good artistic effect.

Designs of panels, painted on prepared canvas, can be successfully attached to any solid surface with thick white lead paint; in fact, this method has many advantages over painting in position.

GILDING.—A book of gold contains twenty-five leaves, which should measure three and a half inches by three and a quarter inches, or one foot seven and a half inches super, and will cover, practically, about a square foot of plain work. The portion of the decoration to be gilded has to be evenly coated with oil gold-size, first protecting the new surrounding work, such as an oil-varnished surface, by rubbing on a little dry French chalk; flatting will not require this precaution,

In addition to gold leaf and gold-size, a tip, a knife, a cushion, a large camel-hair brush, and some cotton wool will be required. The size being dry, but "tacky" to the touch, the gilder dextrously shakes a few gold leaves from the book towards the parchment screen of the cushion, which he holds in his left hand; one of these leaves is then taken up with the polished knife and, by the aid of some gentle blowing, laid flat on, and square to, the cushion. The gold is now cut to the size required, with a light and even pressure of the knife. The cushion business is the most cunning part of the transaction; but the knack being once mastered, the process of gilding is simplicity itself.

The rouge, used to keep the gold intact within the book, renders the tip too dry to attach itself to the metal; so the tool is lightly passed over the gilder's head, when it will readily take up the leaf from the cushion and transfer it on to the sized surface. The gold is now pressed down with the cotton wool, or the deeper recesses with the camel hair brush. When

perfectly dry, gently sweep away the "skewings" or loose leaf; the gilding may be afterwards wiped over with a piece of soft cotton wool, and dusted with a dry French tool.

In covering larger areas, entire leaves are applied from the book at once without using the cushion; this saves much time to the experienced gilder.

The finished gilding may be protected by parchment or isinglass size, laid over the surface with a broad camel-hair tool. Ormolu preparation, mixed with a little spirits of wine and added to the above, gives depth and richness of colour, and likewise adds to the durability of the work. Outlines for decoration on oil gilding can be easily transferred by the simple process of lightly tracing over them with a blunt point, the drawing having been previously made upon thin lining paper. On the gold surface a sufficiently distinct line will then be apparent, which must be painted upon, as it cannot be taken out if faulty or outside the subject. Oak varnish thinned with turpentine is a good vehicle for colours, in painting on gold grounds. The body being of a fuller nature, renders it easier to manage than oil colour, and it will generally remain as intact as the brush left it. The Siennas and Rubens' Madder make good glazing tints for gilded surfaces.

The crown and bed mouldings of cornices, and other principal members of a set of mouldings, may be in gold; sparse gilding is not to be recommended, and timidity is fatal. There is no vulgarity in its use, if no architectural features are injured thereby; a broad and solid treatment should be aimed at, in the employment of gold leaf, and not with the idea of merely forcing effects; for gold in most instances has to reflect dark objects rather than light ones.

Gilding does, however, render forms sharp and decided, separates colours, and holds together the

masses of our decoration. An ornament or moulding we might have failed over, may often be redeemed by solid gilding. It is a safe proceeding to get some of the gold on the surface at an early stage of the decoration; for should your work be at all inclined to feebleness, the after presence of the metal will tend by contrast to further lower the colouring. Bright colours are best when associated with gold; they take to it naturally, and are enhanced thereby.

VARNISHING AND POLISHING.—Deep-toned colours are best suited for varnishing, whilst delicate tints are not generally improved by oil varnish. Absorbent surfaces are best rendered fit for this process by preparing the work with parchment size, being careful not to wash up the distemper, or other water-colours.

Varnishing should be done in a dry, still atmosphere, with moderately large brushes. The varnish should be laid on quickly and boldly; making good the finish as you proceed, seeing that all brushes and utensils are perfectly free from dust or greasy matter.

A fine tapestry effect, presenting a good wearing surface on stencilled or other decoration, is to be obtained by combing wax varnish with a grainer's tool, just as it is setting. The best white wax is stirred up whilst hot, in copal varnish, for this purpose. The varnish alone would suffice, but the wax gives a richer and deeper grain to the surface. The combing must run even and horizontal, resting the tool on a long, firm, straight edge, stretching from end to end of the space varnished upon.

Work that is intended for polishing must be "brought forward" from the commencement, with an exceedingly smooth surface, and receive, in French oil varnish, between two and three coats, according to the durability required. When perfectly dry and hard, rub, but not too vigorously, with pumice-stone powder, water, and a felt float, until all the inequalities

disappear, and the surface is perfectly smooth and even—an operation that must be performed after each coat. Wash off the pumice-powder, and polish with a clean felt, rotten stone, and water; wipe with a damp sponge and chamois leather, finishing with the palm of the hand and dry flour. The polishing powders must be carefully sifted and covered up, as a single coarse grain would injure the whole surface of the work.

Polishing is not a very pleasant operation to be employed on, but the brilliant face obtained amply repays the time and pains expended on it.

We have now treated on and endeavoured to make tangibly practical, as far as our limits will admit, the ways and means necessary to be observed in the internal decoration of a house.

The permanent acquisition of a tastefully garnished apartment, the result of a few weeks' assiduous devotion to the task, passing through all the bitter-sweet vicissitudes of design and execution, will not only amply repay one for his diligence, but will be the means of acquiring much knowledge and technical skill as the further outcome of his labour.

Faults there may be, many perhaps apparent only to the artist himself; but there will be the satisfaction that it is really his own handiwork; and if, as we have advised, he follows closely on the track of those who have travelled art paths with success, whose works have stood the brunt of time and will never be taken as read, the road will be a safe one, and he will ultimately contemplate his translation of their spirit, as a poem after his own heart's rendering.

THE END.

AN EXPLANATORY LIST OF TECHNICAL TERMS USED IN THE COURSE OF THIS WORK.

PAGE

61. **All-over pattern.** A design of free growth, repeating horizontally and vertically. See illustrations Nos. 9 and 22.
53. **Amorini.** Boy genii in classic architecture. See page 65 and illustrations Nos. 18 and 19.
27. **Arabesque.** Decorative ornament composed of conventional foliage, animals, etc. See illustrations Nos. 7, 11, and 18.
65. **Architectonic.** Pertaining to architectural dignity.
55. **Architrave.** Mouldings enclosing a door or window, and also next beneath a frieze.
83. **Battens.** Long strips of wood to form flat bands.
27. **Bay.** One division of a series of panels and pilasters.
87. **Bed-mouldings.** Members of a cornice next above the frieze.
83. **Bell of a Capital.** The shaft as seen behind the leaves.
18. **Brocades.** Large and rich, but somewhat erratic, damask patterns of Oriental origin. See illustration No. 16.
88. **Brought-forward.** Plain painting prepared for decoration.
85. **Clear-cole.** See page 70.
53. **Corbelling-out.** A projecting and continuous horizontal support.
53. **Cove.** A large hollow member in a cornice. See illustration No. 28.
53. **Coved Cornice.** See cornice on illustration No. 2.
87. **Crown-moulding.** The top-moulding of a cornice.
- 13, 18. **Dado.** See page 46.
83. **Dentils.** A series of small tooth-like blocks in a cornice.
14. **Diaper.** A simple pattern repeating, chess-board like, on a geometrical basis.

PAGE .

12. **Distemper.** See Tempera work, page 68.
83. **Echinus.** A quarter round moulding enriched with the egg and dart.
83. **Fillet.** The narrow flat bands above or below mouldings.
20. **Filling.** The wall-surface between the dado and the frieze or cornice, see page 48 ; also the ground of a panel.
76. **Flatting.** See page 72.
88. **Float.** A flat piece of wood faced with felt.
83. **Flutes.** A series of vertical channellings, to a *structural* pilaster, column, or frieze.
14. **Frieze.** See page 51, and illustrations Nos. 7, 11, and 18.
- 42, 79. **Glazing.** See page 73.
14. **Header and Stretcher.** The alternate end and side in a brick course.
71. **Knotted.** Knots stopped out with shellac varnish.
25. **Matt or dead.** See flatting, page 72.
78. **Offer up.** The act of trying the effect of a design in its intended position.
14. **Patera.** A small rose or centre flower. See page 63.
55. **Pediment.** A triangular, segmental, or decorative, crowning of a doorway. See B and C on illustration No. 4.
63. **Pendant.** A cluster of hanging fruit, flowers, or foliage. See illustration No. 23.
16. **Pergola.** A few rafters supporting a vine.
58. **Pilaster.** See page 50, and illustrations Nos. 8 and 17.
12. **Pompeian Red.** See page 42.
79. **Pouncing.** See page 73.
35. **Powdering.** Sprigs or flowers painted on a ground at regular intervals.
71. **Primed.** The first coat of oil colour to woodwork.
55. **Rails.** The horizontal framing of a panel or door.
54. **Raised Flock.** Flock paper decoration, raised by repeated printings.
13. **Rake.** The angle of the slope, or pitch, of a flight of steps. See illustration No. 2.
- 12, 35. **Self-colour or self-tint.** A pattern in two or more tones of a similar hue.

PAGE

39. **Sharp colour.** A bright, rich or positive colour, also a quick drying paint.
72. **Siccatives.** Driers.
- 14, 24, 83. **Soffit.** The sloping ceiling of a staircase, the under-side of a cornice next the ceiling (see illustration No. 28), and the ceilings of beams and openings.
12. **Stencilling.** See page 74.
- 71, 81. **Stippling.** Softening off with large flat brushes. See page 70.
14. **String.** A horizontal band or border. See Border, page 47.
55. **Styles in panelling.** The vertical framing of a door.
71. **Stiff colour.** Full-bodied paint.
14. **Swags.** Festoons of fruits, flowers, etc. See illustration No. 23, and page 63.
47. **Tarsia.** Italian inlaid work.
66. **Taut.** Sufficiently strained.
64. **Thyrsus.** A staff adorned with a pine cone and ribbons.
48. **Trail.** See "all-over" pattern.
64. **Tripod.** A small sacrificial altar.
82. **Under-glaze.** A design burnt in beneath the glaze and softening into it.
46. **Wainscoting.** The wooden lining of the walls of an apartment.
84. **Wedgwood tints.** The delicate colours adopted by Josiah Wedgwood, for cameo grounds, etc.

LONDON :
SHEPPARD AND COMPANY, Limited (late Sheppard and St. John),
76 and 78, Clerkenwell Road, E.C.



BY SPECIAL APPOINTMENT TO



THEIR MAJESTIES THE KING AND QUEEN.

WINSOR & NEWTON'S

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OF

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FOR

OIL AND WATER COLOUR PAINTING,

PENCIL, CHALK, AND ARCHITECTURAL DRAWING, &c.

TRADE MARK.



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WINSOR & NEWTON, LIMITED,

Manufacturing Artists' Colourmen,

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Index.

	PAGE
ACADEMY BOARDS	35
ADOLFI MEDIUM	26
ALBANINE	12
"BLACK AND WHITE" BOARDS	45
BLOCKS OF :—	
PREPARED PAPER FOR SKETCHING IN OIL	37
WHATMAN AND OTHER PAPERS	41 to 43
BOOKS ON ART... ..	Back of Cover
BOXES, FITTED WITH :—	
DRAWING PENCILS	47
WATER COLOURS	8 to 11
OIL COLOURS AND MATERIALS	21 to 25
BOXES, EMPTY, FOR :—	
MOIST WATER COLOURS	10 & 11
OIL COLOURS AND MATERIALS	21 to 25
BOXES OF PASTEL AND OTHER CRAYONS	48
BRISTOL BOARDS	45
BRUSH CASES	60
BRUSH WASHERS	55
BRUSHES FOR OIL AND WATER COLOUR PAINTING	28 to 32
CANVAS BOARDS	36
CANVAS PREPARED	33 & 34
CANVASES ON WEDGED STRETCHERS	34
CARTRIDGE AND CARTOON PAPERS	40
CHALK BOXES	49
CHALKS, VARIOUS	48 & 49
CHINESE WHITE	12
CRAYONS, VARIOUS	48 & 49
CRETA LEVIS PENCILS	48
DIPPERS	55
DRAUGHTSMEN'S COLOURS	14
DRAWING BLOCKS AND BOOKS	41 to 44
DRAWING BOARDS, DEAL AND OTHER WOODS	56
DRAWING BOARDS, WHATMAN'S AND OTHER	45
DRAWING CARDS, GILT BEVELLED EDGES	44
DRAWING INKS, WATERPROOF	13
DRAWING PAPERS	38 to 40
DRAWING PENCILS	47 & 48
EASELS	51 to 53
ENGINEERS' DRAWING BOARDS	56
ERASERS AND SCRAPERS	55
FIXATIVE	64
GENERAL DRAWING INK	12
GILT BEVELLED-EDGE CARDS	44
GOLD INK	12
GRAPHITE, LIQUID	12
GUM WATER	12
GUNTER'S SKETCHER'S HOLD-ALL	11

	PAGE
HANDBOOKS ON THE FINE ARTS	Back of Cover
HEXAGON CAKE WATER COLOURS	14
INDELIBLE BROWN INK	12
INDIA RUBBER	50
INDIAN INK, LIQUID	12 & 13
IVORIES FOR MINIATURE PAINTING	60
JAPANNED TIN BOXES FOR :—	
MOIST COLOURS	9 to 11
OIL COLOURS, &c.	21 to 23
JAPANNED TIN PLAQUES	37
KNIVES, PALETTE AND PAINTING	55
LEVIGATED POWDER COLOURS	14
LIQUID WATER COLOURS AND MEDIUMS	12
MAHL STICKS	54
MAHOGANY PANELS, PREPARED FOR OIL PAINTING	35
MASTIC VARNISH	26
MEDIUMS FOR PAINTING IN OIL COLOURS	26 & 27
MEDIUMS FOR PAINTING IN WATER COLOURS	12
MILLBOARDS, PREPARED FOR OIL PAINTINGS	35
MOIST WATER COLOURS	6 & 7
MOUNTING BOARDS	46
OIL BOTTLES, JAPANNED TIN	55
OIL COLOURS IN TUBES	15 to 19
OIL PAINTING CARDS	44
OIL SKETCHING PAPERS	36
OIL SKETCHING TABLETS	36
OILS AND VARNISHES	26 & 27
OX GALL	12
OIL VEHICLES	26 & 27
PAINTING KNIVES	55
PALETTE KNIVES	55
PALETTES	54
PANELS :—	
PREPARED MAHOGANY	35
UNPREPARED WHITEWOOD	35
WINTON SHADED	36
PAPERS VARIOUS	38 to 40
PASTEL CRAYONS	48
PENCIL CASES, FLAT AND ROUND	60
PENCILS	47 & 48
PLAQUES, COLOURED, JAPANNED TIN	37
PORTFOLIOS	57 to 59
POWDER COLOURS (LEVIGATED)	14
PROCESS BLACK	12
PUBLICATIONS	61

	PAGE
"RAFFAËLLI" SOLID OIL COLOURS	20
RUBBER..	50
SCRAPERS AND ERASERS	55
SICCATIF COURTRAY	26
SICCATIF DE HARLEM... ..	26
SILVER INK	12
SIZE (LIQUID)	26
SKETCH BOOKS... ..	42 & 43
SKETCHING PENCILS	47
SOEHNEE VARNISH	26
SOLID OIL COLOURS	20
STOOLS AND SEATS	57
STUDIES, VARIOUS	61 to 63
STUDIO TUBES OF OIL COLOURS	19
STUMPING CHALK (VELOURS A SAUCE)	48
STUMPING PALETTES	48
STUMPS, LEATHER AND PAPER	50
SUNDRIES	64
TABLETS FOR OIL COLOUR SKETCHING... ..	36
TERRA COTTA SIZE	26
TIN WARE SUNDRIES... ..	55
TORTILLONS	50
TRACING AND TRANSFER PAPERS	40
TRIPLE DEAL DRAWING BOARDS	56
TUBES OF :—	
OIL COLOURS	15 to 20
OIL COLOURS, &c., IN BOXES	21 to 25
WATER COLOURS	6 & 7
"TURNER" WATER COLOUR SKETCHING BOXES	11
UMBRELLAS... ..	57
VARNISHES AND OILS	26 & 27
VELLUM, PREPARED	60
VOUGA'S STUDIES	62
WATER BOTTLES AND CUPS	64
WATER COLOUR CARDS, GILT BEVELLED EDGES	44
WATER COLOUR SKETCHING BOARDS, WHATMAN'S	45
WATER COLOURS	6, 7, & 12 to 14
WATERPROOF DRAWING INKS	13
WHATMAN'S BOARDS	45
WHITE WOOD PANELS, UNPREPARED	35
WINTON CANVAS	33
WINTON HOG HAIR BRUSHES	31
WINTON SHADED ART PANELS	36
WOODEN OIL COLOUR BOXES, FITTED AND EMPTY	24 & 25

WINSOR & NEWTON'S

Prepared Water Colours,

IN

WHOLE AND HALF CAKES, WHOLE AND HALF PANS,
AND WHOLE AND HALF TUBES.

Whole Cakes, Pans, or Tubes, 1/- each.

Half Cakes, Pans or Tubes, 6d. each.

Antwerp Blue
Bistre
Blue Black
*British Ink
*Bronze
Brown Ochre
Brown Pink
Burnt Sienna
Burnt Umber
Charcoal Gray
Chinese White
Chrome Lemon
Chrome Yellow
Chrome Deep
Chrome Orange
Cologne Earth
*Constant White
§Davy's Gray
Dragons' Blood
Emerald Green
Flake White
Gamboge
Hooker's Green, No. 1
Hooker's Green, No. 2
Indian Red
Indigo

Italian Pink
Ivory Black
‡Kings' Yellow
Lamp Black
Light Red
†Mauve
Naples Yellow
Neutral Tint
New Blue
Olive Green
Payne's Gray
Permanent Blue
Prussian Blue
Prussian Green
Raw Sienna
§Raw Sienna, pale
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Yellow Ochre

* Prepared only in Cakes and Half Cakes.
‡ Not prepared in Tubes and Half Tubes.

† Not prepared in Cakes and Half Cakes.
§ Prepared only in Tubes and Half Tube

Whole Cakes, Pans, or Tubes, **1/6** each.Half Cakes, Pans, or Tubes, **9d.** each.

Alizarin Carmine	Mars Yellow
Alizarin Crimson	Neutral Orange
Alizarin Green	Orange Vermilion
Alizarin Orange	Purple Lake
Alizarin Scarlet	Roman Sepia
Alizarin Yellow	Rose Madder (Alizarin)
*Black Lead	Rubens' Madder
Brown Madder	†Ruby Madder (Alizarin)
Carmine Lake	Scarlet Lake
Cerulean Blue	†Scarlet Madder (Alizarin)
Crimson Lake	Scarlet Vermilion
Indian Yellow	Sepia
Leitch's Blue (Cyanine Blue)	Warm Sepia

Whole Cakes, Pans, or Tubes, **2/-** each.Half Cakes, Pans, or Tubes, **1/-** each.

Cadmium Yellow, Extra Pale	Mars Orange
Cadmium Yellow, Pale	Mineral Violet
Cadmium Yellow	Orient Yellow
†Cadmium Yellow, Middle	Oxide of Chromium
Cadmium Orange	†Oxide of Chromium
Cobalt Blue	Transparent
Cobalt Green	Permanent Mauve
Cobalt Violet	Permanent Violet
†Emerald Oxide of Chromium	Pure Scarlet
French Blue (French Ultramarine)	†Ultramarine Ash, Gray
Indian Purple	Violet Carmine
Intense Blue	Viridian (Veronese Green)
Lemon Yellow	

Whole Cakes, Pans, or Tubes, **3/-** each.Half Cakes, Pans, or Tubes, **1/6** each.

Aureolin	†New Olive Green
Aurora Yellow	Pink Madder
Burnt Carmine	Primrose Aureolin
Carmine	Purple Madder
†Cobalt Yellow	Rose Doré
Field's Orange Vermilion	Rose Madder
Gallstone	††Rose Madder (Pink Shade)
Madder Carmine	Scarlet Madder
Madder Lake	**Yellow Carmine

**—This colour is sometimes sold under the name of Yellow Madder.

Whole Cakes, Pans, or Tubes, **5/-** each.Half Cakes, Pans, or Tubes, **2/6** each.

Smalt	Ultramarine Ash, Blue
-------	-----------------------

Whole Cakes, **21/-**; Half Cakes, **10/6**; Quarter Cakes, **5/6** each.

Genuine Ultramarine.

* Prepared only in Cakes and Half Cakes.

† Not prepared in Cakes and Half Cakes

‡ Not prepared in Tubes and Half Tubes.

WINSOR & NEWTON'S
Polished Mahogany Boxes,
 FITTED WITH
WHOLE AND HALF CAKE WATER COLOURS.

"Sliding Lid" Mahogany Boxes.

						Whole Cake Colours.			Half Cake Colours.		
						£	s.	d.	£	s.	d.
Box containing 6 Colours with Brushes	...	...	...	...	...	0	6	0	0	4	0
Ditto	12	ditto	...	...	...	0	12	0	0	6	6
Ditto	18	ditto	...	...	...	0	18	0	0	9	6
Ditto	24	ditto	...	...	...	1	4	0	0	12	6

"Lock" Mahogany Boxes.

						£ s. d.			£ s. d.		
Box containing 12 Colours, with Brushes and other fittings	...	...	...	...	...	0	15	0	0	9	0
Ditto	18	ditto	...	...	...	1	1	0	0	12	0
Ditto	24	ditto	...	...	...	1	10	0	0	18	0

"Lock and Drawer" Mahogany Boxes.

						£ s. d.			£ s. d.		
Box containing 12 Colours, with Brushes and other fittings	...	...	...	...	...	0	18	0	0	12	0
Ditto	18	ditto	...	...	...	1	5	0	0	15	0
Ditto	24	ditto	...	...	...	1	15	0	1	1	0

"Complete" Mahogany Boxes.

						£ s. d.			£ s. d.		
Box containing 12 Colours, with Brushes and other fittings	...	...	...	...	...	1	1	0	0	14	0
Ditto	18	ditto	...	...	...	1	11	6	0	18	0
Ditto	24	ditto	...	...	...	2	2	0	1	5	0

"Caddy Lid" Mahogany Boxes.

						£ s. d.			£ s. d.		
Box containing 12 Colours, with Brushes and superior fittings	...	...	...	...	...	1	11	6	1	0	0
Ditto	18	ditto	...	...	...	2	2	0	1	5	0
Ditto	24	ditto	...	...	...	3	3	0	1	11	6

"Superior Caddy Lid" Polished Spanish Mahogany Boxes.

12 Cake, £2 12s. 6d. ; 18 Cake, £3 3s. ; 24 Cake, £4 14s. 6d.

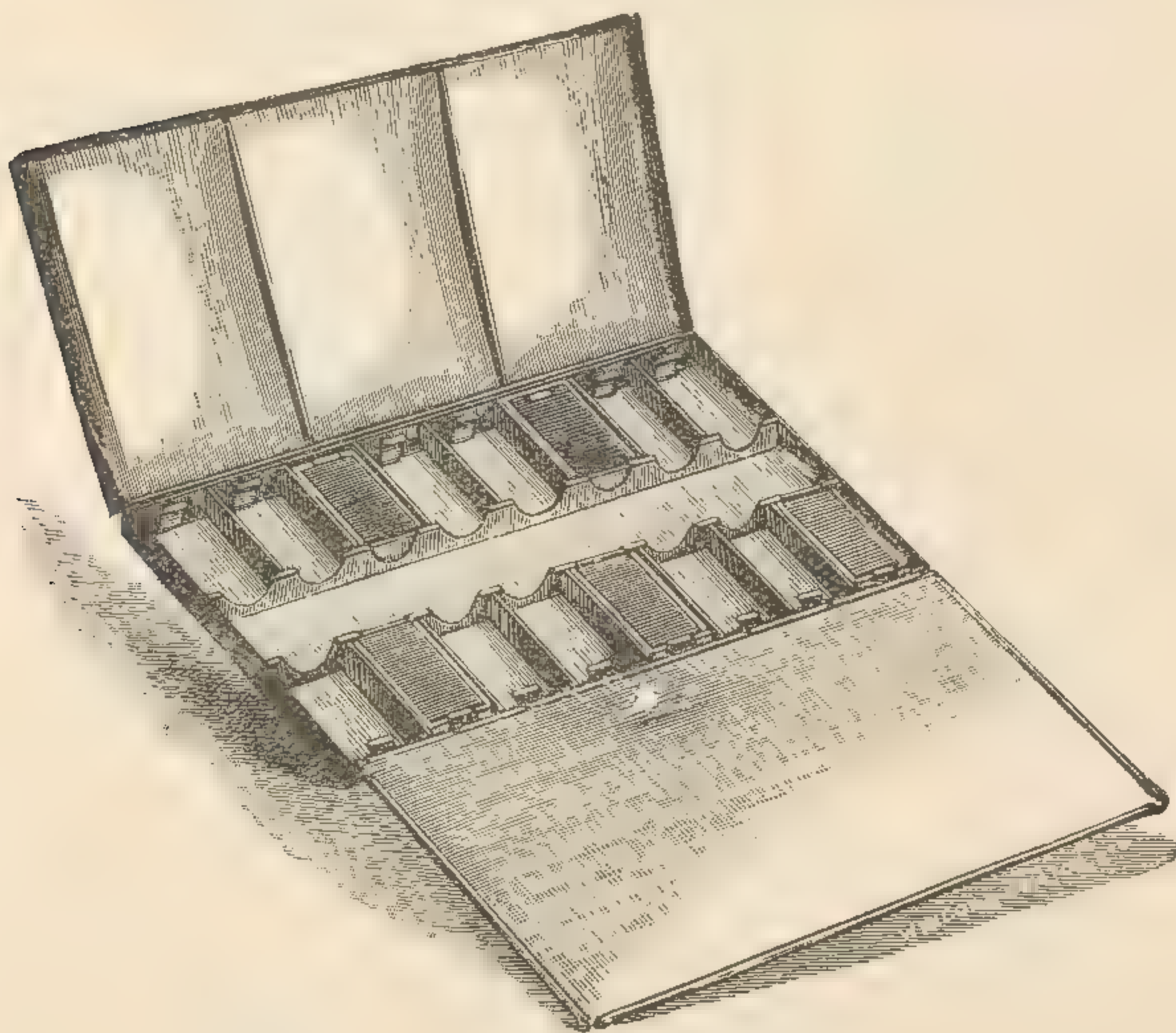
"Handsome" Caddy Lid and "Extra Handsome" Polished Spanish Mahogany Boxes.

£3 13s. 6d. to £21.

37, 38, 39, & 40, Rathbone Place, London, W.

WINSOR & NEWTON'S
"Patent Spring" Japanned
Tin Boxes,

FITTED WITH
MOIST WATER COLOURS IN CHINA PANS.



The pans of colour are fastened by the employment of a V spring in each partition of the Box (which method was secured to Messrs. WINSOR & NEWTON, Limited, under Letters Patent in Great Britain, the principal Kingdoms in Europe, and in the United States of America); they are thus held firmly, and the long-felt inconvenience of cementing the china pans *to the box*, and of removing them when empty is avoided.

The improvement is a valuable one to Artists, as any colours in a box can be at once changed to suit their requirements, and the pans can be moved from one position to another at pleasure.

WINSOR & NEWTON'S
"Patent Spring" Japanned
Tin Boxes.

With or without MOIST WATER COLOURS,

IN WHOLE PANS.

						With Colours.			Without Colours.		
						£	s.	d.	£	s.	d.
3	Whole	Pan	Box	...	...	0	6	6	0	3	0
4	"	"	"	...	...	0	8	3	0	3	6
6	"	"	"	...	...	0	10	3	0	3	9
8	"	"	"	...	...	0	13	6	0	4	0
10	"	"	"	...	...	0	16	0	0	5	0
12	"	"	"	...	...	0	18	6	0	5	3
14	"	"	"	...	...	1	1	9	0	5	6
16	"	"	"	...	...	1	7	0	0	6	0
18	"	"	"	...	...	1	10	6	0	6	6
20	"	"	"	...	...	1	13	0	0	6	9
24	"	"	"	...	...	2	2	0	0	7	6

IN HALF PANS.

						With Colours.			Without Colours.		
						£	s.	d.	£	s.	d.
6	Half	Pan	Box	...	...	0	6	9	0	3	6
8	"	"	"	...	...	0	8	6	0	3	9
10	"	"	"	...	...	0	10	0	0	4	6
12	"	"	"	...	...	0	11	9	0	5	0
14	"	"	"	...	...	0	13	0	0	5	3
16	"	"	"	...	...	0	15	0	0	5	6
18	"	"	"	...	...	0	17	6	0	6	0
20	"	"	"	...	...	1	0	0	0	6	6
24	"	"	"	...	...	1	4	0	0	7	0

These Boxes are intended primarily for outdoor sketching, and have been designed in such a way that, when fitted, they contain all the colours and materials necessary for outdoor work. The lid contains a Sketch Block of Whatman's Thick Drawing Paper, securely held in position by a spring, and is so constructed as to allow of the Block being reversed when not in use.

- The above Boxes, with Water Bottle, Cup and Brush Holder only.

[illegible]

This case of Brown Waterproof Canvas, designed by Lt.-Col. GUNTER, contains in a compact compass all requisite materials for Water Colour Sketching. It can be readily strapped to the Easel, Stool or Cycle, or carried in the hand, without inconvenience; whilst its form affords complete waterproof protection to the contents.

Size, closed, 9 inches by 5½ inches.

								<i>s.</i>	<i>d.</i>
Fitted complete	...	...	...	...	...	...	...	31	6
The case only	...	...	...	...	...	...	...	6	0

WINSOR & NEWTON'S
Liquid Water Colours and
Mediums.

IN SIXPENNY AND SHILLING BOTTLES.



Shilling Bottle (Half Scale).

Asphaltum
 Carmine
 Crimson Lake
 Gold Ink
 GENERAL DRAWING INK
 Indelible Brown Ink
 INDIAN INK
 Lamp Black
 Ox Gall, Colourless
 Prout's Brown
 Prussian Blue
 Sepia
 Silver Ink
 Vermilion

Albanine
 Process Black

{ Modern Pigments, for use in Black and White
 drawings intended for process reproduction.
 In special wide-mouth Bottles, large size 1s. ; small
 size 6d.

CHINESE WHITE.—Small Bottles or Tubes, 6d. each.

Large Bottles, Pots, or Tubes, 1s. each.

Extra Large Bottles, Pots, or Tubes, 2s. each.

Liquid Graphite.—Large Bottles, 6d.

Ox Gall (in paste form).—Large Pots, 1s. Small Pots, 6d.

Artist's Gum Water.—Large Bottles, 1s. Small Bottles, 6d.

WINSOR & NEWTON'S Waterproof DRAWING INKS.

FOR ARCHITECTS,
DESIGNERS, &c.



SIZE OF SMALL BOTTLES.



SIZE OF 1 OZ. BOTTLES.

BLACK (Indian Ink) and 24 Colours, viz. :—

Brick Red, Brown, Burnt Sienna, Carmine, Emerald, Grass Green, Indigo, Lemon, Olive Green, Orange, Payne's Gray, Pink, Plum, Prussian Blue, Purple, Scarlet, Sea Green, Sepia, Slate, Turquoise, Ultramarine, Vermilion, Violet, and Yellow.

			s.	d.				s.	d.
Small Bottles	...	...	0	6	each.	8 oz. Bottles	...	...	6 0 each.
1 oz.	„	...	1	0	„	16 oz.	„	...	11 0 „
4 oz.	„	...	3	6	„				

Specimen Card of Tints on application.

HEXAGON CAKE WATER COLOURS.



SIZE OF CAKES.

For use in Draughtsmen's, Engineers', and Railway Offices.

1s. each, net.

Burnt Sienna
Burnt Umber
Chrome Yellow
Emerald Green
Gamboge
Hooker's Green
Indian Red

Indigo
Intense Brown
Lamp Black
Neutral Tint
Payne's Gray
Prussian Blue
Raw Sienna

Steel
Ultramarine
Vandyke Brown
Venetian Red
Vermilion
Yellow Ochre

2s. each, net.

Crimson Lake	| Indian Yellow	| Scarlet Lake	Sepia
Cobalt—2s. 8d. each, net.		Carmine—4s. each, net.	

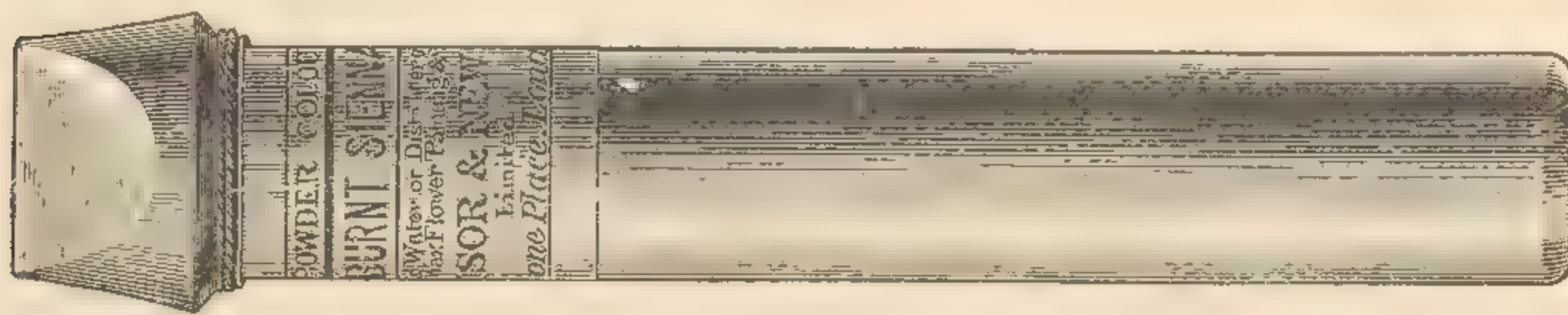
Fine Powder Colours,

ADAPTED FOR

Decorative Painting, Illuminating, Picture Restoring, etc.

Stationers' Note Paper and other Relief Stamping, Colour Printing, etc.

These Colours can be mixed with either Varnish, Gum Water, Size, Oil, or Turpentine, as required. They are put into glass Bottles of different sizes, in accordance with the value of the colour.



SIZE OF THE LARGEST BOTTLE.



SIZE OF THE SMALLEST BOTTLE.

ALL COLOURS, PRICE 6d. EACH.

WINSOR & NEWTON'S

Artists' Oil Colours.

THE world-wide circulation which has long been a distinguishing feature of WINSOR & NEWTON'S OIL COLOURS testifies convincingly to the repute in which they are held, and renders a description of their characteristics somewhat superfluous. In the production of these colours no pains or expense is spared to insure that the pigments used are the most brilliant and durable that can be manufactured, and that the oils in which the pigments are ground are of the purest and most perfect quality.

Grinding colours by machinery was first introduced by WINSOR & NEWTON in 1840, special apparatus being invented by them for the purpose. Since that period many further improvements have been made in the original Mills; and it is believed that at present there exists no machinery which, for power and precision, combined with great cleanliness in working, can at all compare with that invented, perfected, and now used by them in the production of their *Artists' Oil Colours*.

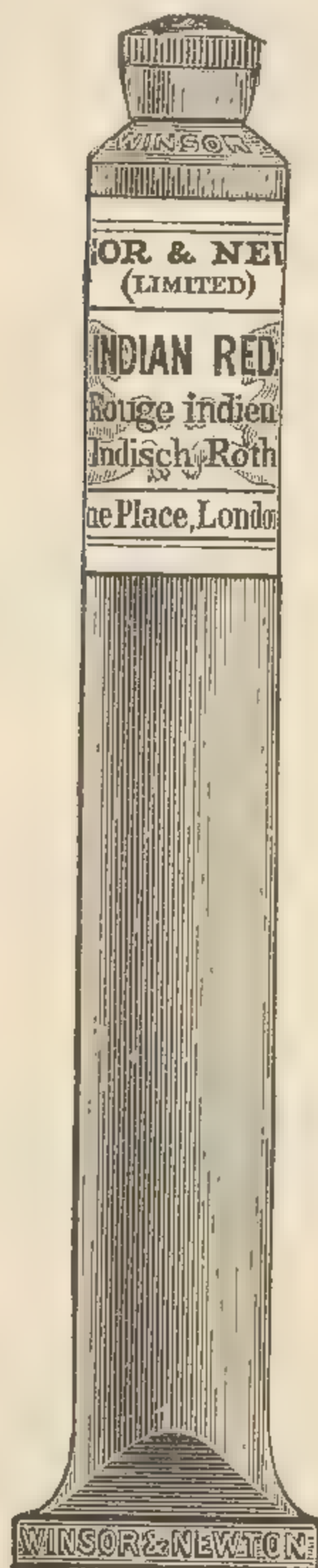
Exhaustive tests which are constantly being made at the NORTH LONDON COLOUR WORKS, in which WINSOR & NEWTON'S OIL COLOURS are examined in conjunction with those of other makers, invariably establish the fact that, alike in *power and brilliancy of Colour, perfection of grinding, excellence of consistency*, and most important of all—in *durability under varying conditions*, WINSOR & NEWTON'S OIL COLOURS occupy a pre-eminent position.

WINSOR & NEWTON'S
Finely Prepared Oil Colours,
IN COLLAPSIBLE TUBES.

(The Illustrations are the sizes of the Tubes.)



2-INCH TUBE.



4-INCH TUBE.



DOUBLE TUBE.

A List of the Colours and the Prices follow on pages 18 and 19.

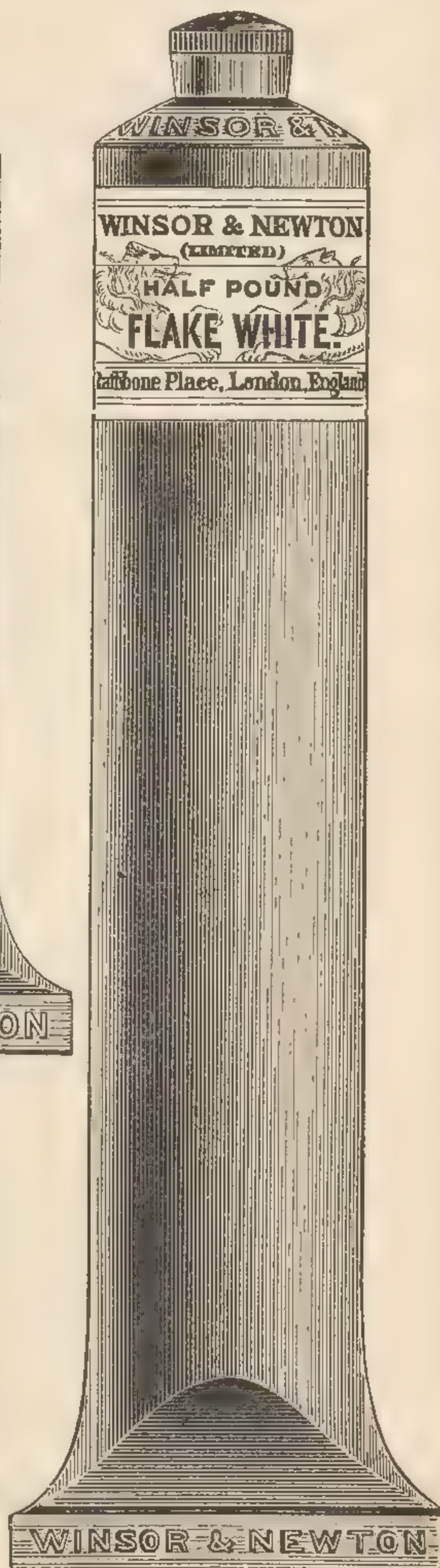


"SMALL STUDIO" Tube.



"STUDIO" Tube.

For the convenience of Artists using large quantities of Colour, all Messrs. Winsor & Newton's Oil Colours are supplied in "**SMALL STUDIO**" and "**STUDIO**" Tubes, containing respectively **FOUR TIMES** and **SIX TIMES** as much as an ordinary two-inch Tube.



½-LB. TUBE OF FLAKE WHITE.

Finely Prepared Oil Colours,

IN COLLAPSIBLE TUBES.

Four-inch tubes, 4d. each;

"Small Studio" Tubes, containing two four-inch Tubes, 8d. each;

"Studio" Tubes, containing three four-inch Tubes, 11d. each.

Antwerp Blue	Cinnabar Green, Deep	Naples Yellow
Asphaltum	Cologne Earth	Neutral Tint
Bitumen	Cool Roman Ochre	Oxford Ochre
Black Lead	<i>Copal Megilp</i>	Payne's Gray
Blue Black	Cork Black	Permanent White (Zinc)
Bone Brown	Cremnitz White	Prussian Blue
Brown Ochre	Davy's Gray	Prussian Brown
Brown Pink	Emerald Green	Prussian Green
Burnt Roman Ochre	Flake White, No. 1	<i>Pyne's Megilp</i>
Burnt Sienna	Flake White, No. 2	Raw Sienna
Burnt Umber	Gold Ochre	Raw Sienna, Pale
Caledonian Brown	Indian Red	Raw Umber
Cassel Earth	Indigo	Roman Ochre
Charcoal Gray	Italian Pink	Silver White
Chinese Blue	Ivory Black	<i>Sugar of Lead</i>
Chrome Green, No. 1	Jaune Brillant	Terra Rosa
Chrome Green, No. 2	Kings' Yellow	Terre Verte
Chrome Green, No. 3	Lamp Black	Terre Verte, Olive Shade
Chrome Lemon	Light Red	Transparent Gold Ochre
Chrome Yellow	<i>Medium (Copal Megilp)</i>	Vandyke Brown
Chrome Deep	<i>Megilp</i>	Venetian Red
Chrome Orange	Monochrome Tints,	Verona Brown
Cinnabar Green, Pale	Cool, Nos. 1, 2, 3	Yellow Lake
Cinnabar Green, Light	Monochrome Tints,	Yellow Ochre
Cinnabar Green, Olive	Warm, Nos. 1, 2, 3	Yellow Ochre, Pale
Cinnabar Green, M'dle	Naples Yellow, French	Zinc White

Two-inch tubes, 4d. each.

"Small Studio" Tubes, containing four two-inch Tubes, 1/4 each;

"Studio" Tubes, containing six two-inch Tubes, 1/10 each.

Cappagh Brown	Mauve	Permanent Yellow
Chrome Red	Mauve No. 2	Purple Lake
Crimson Lake	New Blue	Sap Green
Cyprus Umber	Olive Green	Scarlet Lake
Gamboge	Olive Lake	Sky Blue
Indian Lake	Permanent Blue	Verdigris
Magenta		

DOUBLE, TREBLE, AND QUADRUPLE TUBES ARE ALSO SUPPLIED AT PROPORTIONATE PRICES.

Foundation White and Winton White, Double 4-inch Tubes, 4d.;

$\frac{1}{2}$ -lb. Tubes, 8d.; 1-lb. Tubes, 1/4 each.

Cremnitz White, Flake White and Silver White,

$\frac{1}{2}$ -lb. Tubes, 1/4; 1-lb. Tubes, 2/8 each.

FINELY PREPARED OIL COLOURS, IN COLLAPSIBLE TUBES (*Continued*).

Two-inch Tubes, 6d. each;

* "Small Studio" Tubes, 2/- each; "Studio" Tubes, 2/8 each.

Alizarin Crimson	Chinese Vermilion	Rembrandt's Madder
Alizarin Green	French Vermilion	Rose Madder (Alizarin)
Alizarin Orange	Geranium Lake	Rubens' Madder
Alizarin Scarlet	Green Lake, Light	Ruby Madder (Alizarin)
Alizarin Yellow	Green Lake, Deep	Scarlet Madder (Alizarin)
Brown Madder	Lemon Yellow, No. 2	Sepia
Cerulean Blue	Malachite Green, No. 2	Vermilion, Pale
Chinese Orange	Purple Madder (Alizarin)	Vermilion

Two-inch Tubes, 1/- each;

* "Small Studio" Tubes, 3/- each; "Studio Tubes," 4/6 each.

Brilliant Ultramarine	Leitch's Blue	Oxide of Chromium
Burnt Lake	Lemon Yellow, Pale	Oxide of Chromium,
Carmine No. 2	Lemon Yellow	Transparent
Citron Yellow	Madder Lake	Permanent Violet
Cobalt Blue	Malachite Green	Primrose Yellow
Cobalt Green	Mars Brown	Purple Madder
Cobalt Green, No. 2	Mars Orange	Rose Doré
Cobalt Violet	Mars Red	Rose Madder
Cyanine Blue	Mars Violet	Rose Madder (pinkshade)
Emerald Oxide of	Mars Yellow	Scarlet Madder
Chromium	Mineral Gray	Scarlet Vermilion
Extract of Vermilion	Mineral Violet	Strontian Yellow
French Ultramarine	Mineral Violet No. 2	Viridian
Indian Yellow	Orange Vermilion	

Two-inch Tubes, 1/6 each;

* "Small Studio" Tubes, 3/6 each; "Studio" Tubes, 5/4 each.

Aureolin	Cadmium Orange	Madder Carmine
Burnt Carmine	Carmine	Orient Yellow
Cadmium Yell., Ex. Pale	Cobalt Yellow	Violet Carmine
Cadmium Yellow, Pale	Crimson Madder	Yellow Carmine
Cadmium Yellow M'dle	Field's Orange Vermilion	
Cadmium Yellow, Deep	Indian Purple	

Two-inch Tubes, 2/- each;

* "Small Studio" Tubes, 6/- each; "Studio" Tubes, 9/- each.

Aurora Yellow	Primrose Aureolin	Ultramarine Ash
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Two-inch Tubes, 2/6 each.

* "Small Studio" Tubes, 7/- each; "Studio" Tubes, 10/6 each.

Extra Madder Carmine	Extra Ultramarine Ash	Extra Purple Madder
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Two-inch Tubes, 10/6 each.

Ultramarine, Genuine, medium strength.

Two-inch Tubes, 21/- each.

Ultramarine, Genuine, full strength.

* "Small Studio" Tubes contain Four two-inch Tubes. "Studio" Tubes contain Six two-inch Tubes.

“RAFFAËLLI” SOLID OIL COLOURS.



100 TINTS, 6d. EACH.

The names appended to the Tints are merely intended as guides to the general hue of each stick, as the nearest representative among ordinary Oil Colours, and must not be taken as necessarily indicative of the nature of the pigment employed.

NOTE.—The Tints are ranged from dark to light. The first number represents the strongest, and the last the weakest of any given series.

Group 1.—REDS.

1	2	5	6	...	Rose Madder	24	27	...	...	Light Red
7	9	...	...	...	Vermilion	28	29	32...	...	Burnt Sienna
13	16	17...	...	...	Bright Flesh Tints	37	...	...	...	Dark Flesh Tints
19	...	...	...	...	Indian Red	38	40	...	...	
20	21	22	23	...						

Group 2.—YELLOWS.

41	43	...	...	...	Orange	64	...	...	...	Buff Tint
44	46	...	...	...	Deep Cadmium	70	72	74	75	Yellow Ochre
48	...	...	...	...	Pale Cadmium	77	79	...	...	Naples Yellow and
50	53	56...	...	...	Lemon Cadmium and					Jaune Brilliant
					Lemon Yellow	80	82	...	...	Citrine Tints
57	...	...	...	...	Raw Sienna					

Group 3.—GREENS.

85	86	87	89	91	Viridian	106	108	109	...	Terre Verte
92	95	96...	...	...	Emerald Green	113	115	...	...	Oxide of Chromium
97	...	...	...	...	Middle Chrome Green	116	117	118	...	Middle Cinnabar Green
99	102	103	104	105	Various Green and	121	...	...	...	Olive Green
					Apple Green Tints					

Group 4.—BLUES.

124	126	127	128	...	Prussian and Antwerp	144	147	149	150	...	Indigo
					Blues	151	152	157	...	...	Neutral Tints
129	131	134	...	...	French Blue and Ultra-	161	...	...	...	...	Purple Madder
					marine Ash	164	166	169	...	...	Permanent Violet
136	137	139	...	...	Cobalt Blue	170	...	...	...	...	Indian Purple
141	...	...	...	...	Payne's Gray						

Group 5.—BROWNS and WARM MONOCHROME TINTS.

171	172	175	...	...	Caledonian Brown	183	187	188	...	Raw Umber
177	179	...	...	...	Burnt Umber	189	...	...	...	Bitumen
181	...	...	...	...	Brown Pink					

Group 6.—BLACK, GREYS, and WHITE.

191	194	197	200	...	...	...	...	...	...	Lamp Black, graduated to White
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	--------------------------------

Boxes containing 20, 30, and 63 Colours, assorted for Landscape or Figure Painting, 13/- to 50/- each.

WINSOR & NEWTON'S Japanned Tin Boxes,

FITTED WITH
COLOURS AND MATERIALS FOR OIL PAINTING.

WINSOR & NEWTON'S Oil Colour Boxes are of the best Material and Workmanship; the range is extensive, and will be found to meet every requirement.

Further improvements have been made in many of the Boxes. In the TOURIST'S, COMPACT, STUDENT'S, and COMPANION, the palettes slide into a groove in the body of the box, completely covering the contents and keeping them in their proper positions.



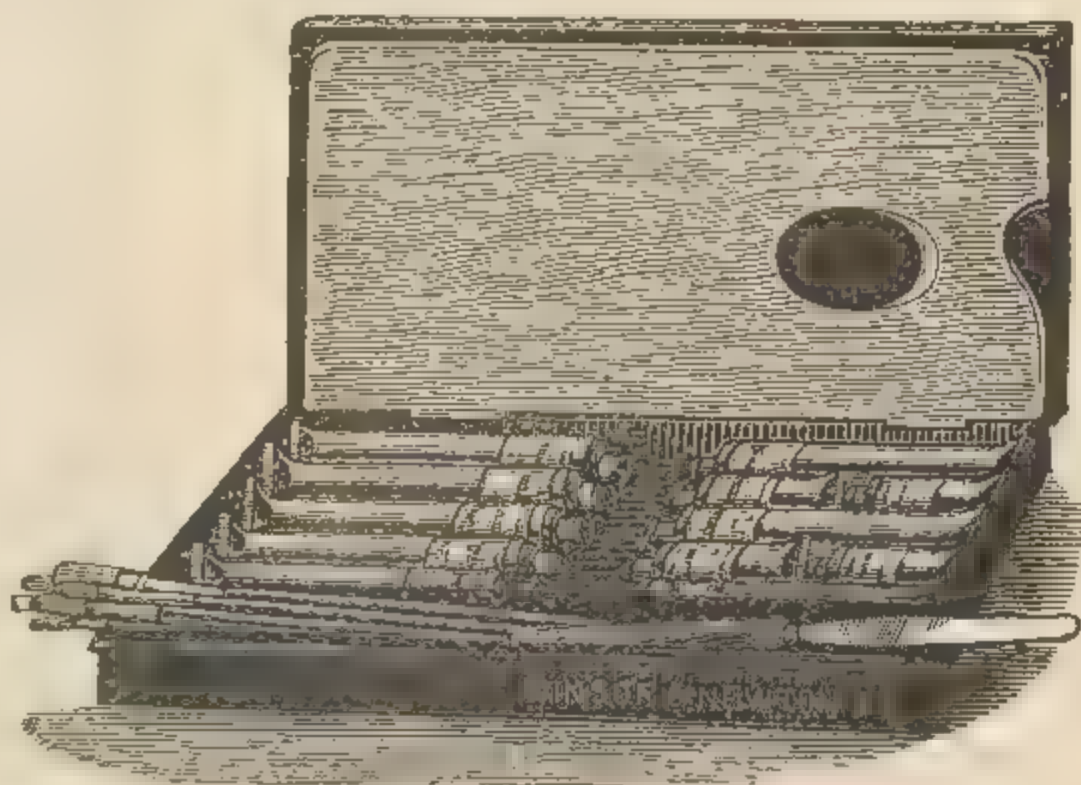
PUPIL'S BOX.

PUPIL'S Box: Size $7\frac{3}{4}$ in. by $3\frac{3}{4}$ in. 1 in. deep, containing 12 Colours in 2-inch Tubes, 4 Hog-hair Brushes, Mahogany Palette and Palette Knife.

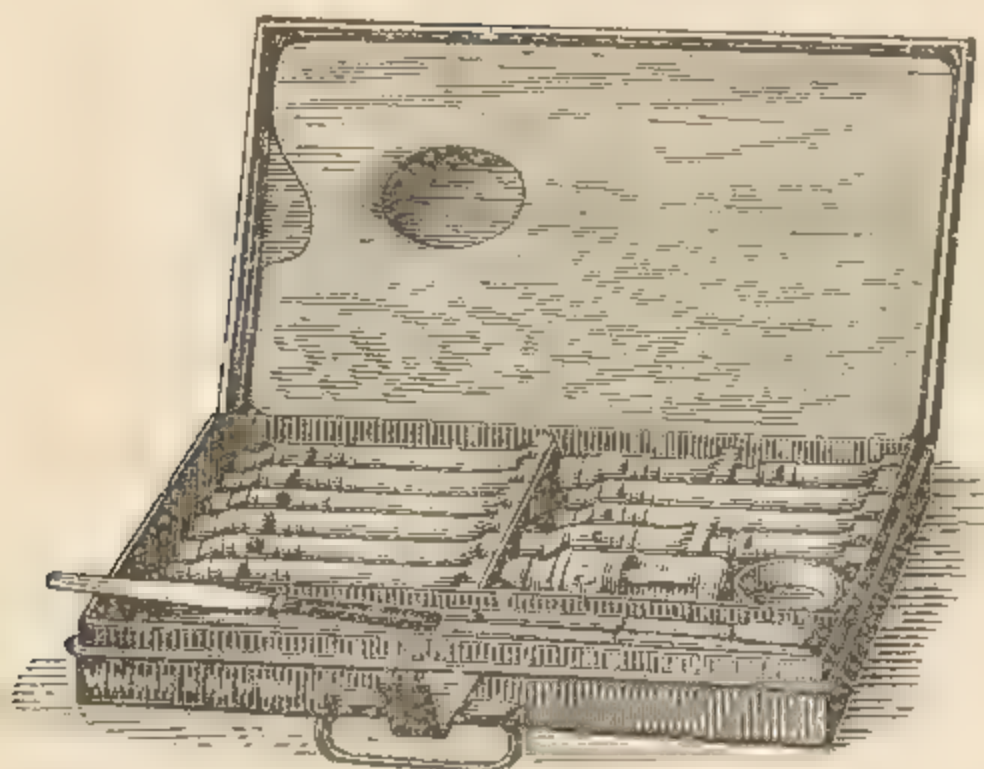
Price, fitted, 6/-; Empty, but with Mahogany Palette, 2/3.

POCKET BOX.

POCKET Box: Size, $9\frac{1}{2}$ in. by $4\frac{3}{4}$ in., 1 in. deep, containing 12 Colours, 6 Hog-hair Brushes, Mahogany Palette and Palette Knife.



Price, fitted, 10/-; Empty but with Mahogany Palette, 3/6.



TOURIST'S BOX.

TOURIST'S Box : Size, $9\frac{1}{4}$ in. by 6, $1\frac{1}{4}$ inch deep, containing twelve Colours, Brushes, Palette Knife, Oil, Dipper, and Mahogany Palette.

Price, fitted, 12/6 ;

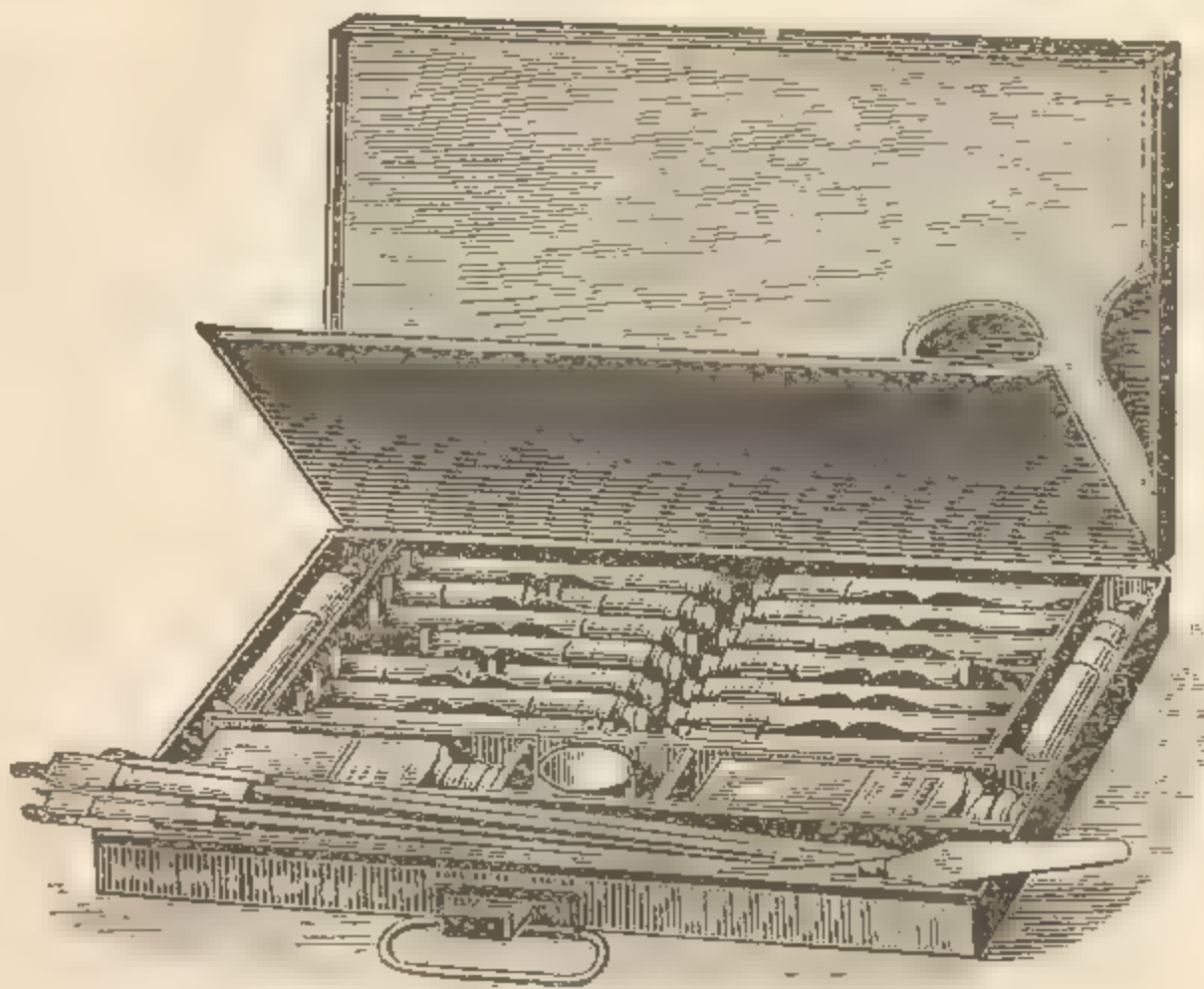
Empty, but with Dipper, Bottle of Oil, and Mahogany Palette, 6/6.

COMPACT BOX.

COMPACT Box : Size, $10\frac{3}{4}$ ins. by $7\frac{1}{4}$, $1\frac{3}{8}$ in. deep, containing 18 Colours, Sable and Hog-hair Brushes, Palette Knife, Dipper, Linseed Oil, Turpentine, and Mahogany Palette.

Price, fitted, 18/- ;

Empty, but with Dipper, 5/6.



STUDENT'S BOX.

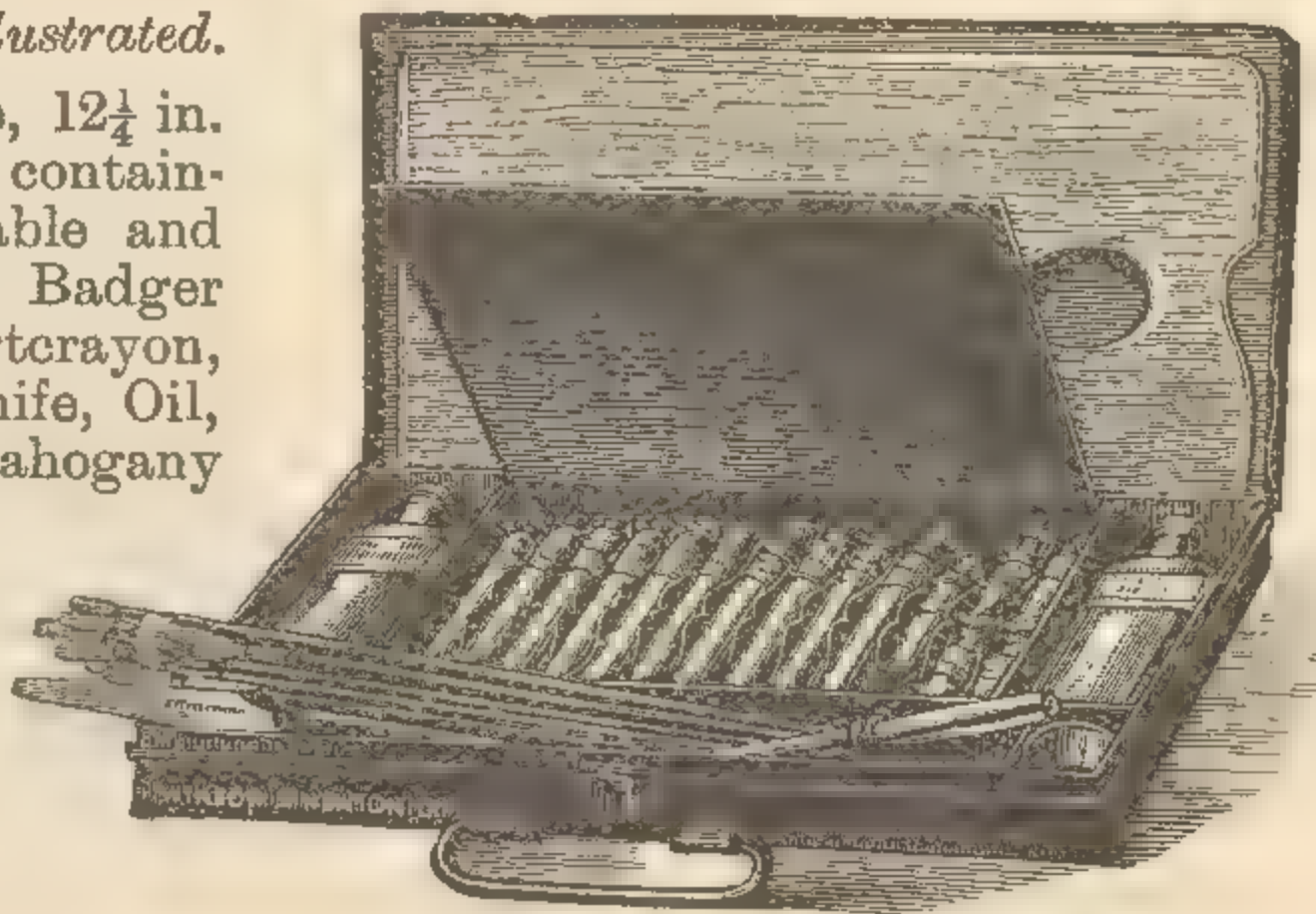
With inside Lid, as Illustrated.

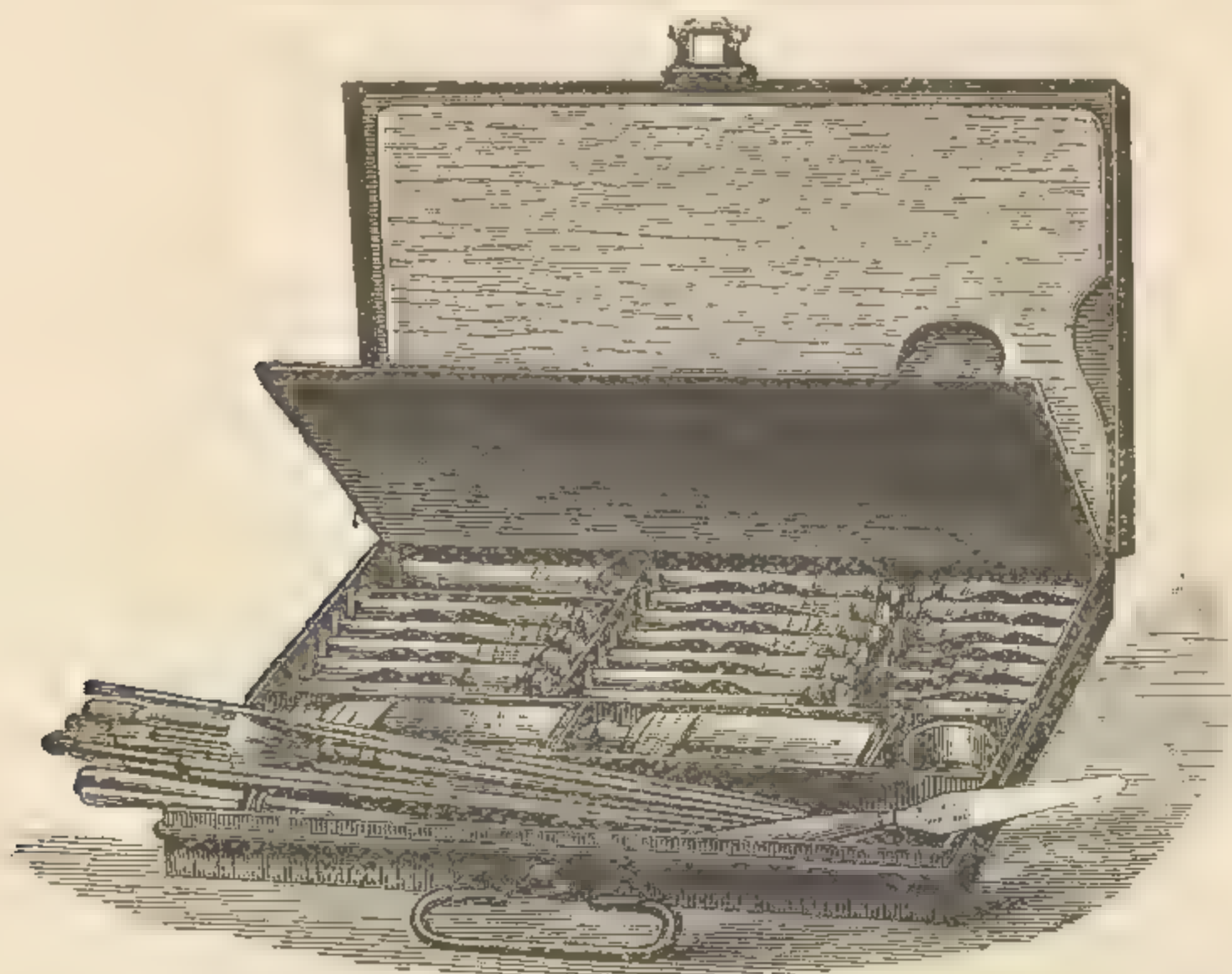
STUDENT'S Box : Size, $12\frac{1}{4}$ in. by $6\frac{1}{2}$, $1\frac{1}{2}$ in. deep, containing 15 Colours, Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Dipper, Palette Knife, Oil, Turpentine, and Mahogany Palette.

Price, fitted,

£1 1s. ;

Empty, but with Dipper, 7/-





Companion Box.

COMPANION BOX : Size, 13 inches by 9, $1\frac{1}{2}$ inches deep, containing 20 Colours, Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, and Mahogany Palette.

Price, fitted, £1 11s. 6d.; Empty, 8/6.

Double Companion Box.

Similar to above, but $2\frac{1}{2}$ inches deep, and containing three prepared Millboards, in addition to other fittings.

Price, fitted, £1 17s. 6d.; Empty, 12/-.

Portable Box.

PORTABLE BOX : Size, $13\frac{3}{4}$ inches by 9, $1\frac{3}{4}$ inches deep, containing 22 Colours, a general selection of Sable and Hog-hair Brushes, Badger Softener, Chalk, Portcrayon, Oil, Turpentine, Palette Knife, Capped Dipper, and Mahogany Palette.

Price, fitted, £2 2s.; Empty, 12/-.

Double Portable Box.

Similar to above, but $2\frac{1}{2}$ inches deep, and containing three prepared Millboards, in addition to other fittings.

Price, fitted, £2 12s. 6d.; Empty, 16/-.

Academy and Studio Boxes.

Fitted in the most complete manner.

3 Guineas to 24 Guineas.

Polished Oak or Walnut Oil Colour Sketching Boxes.

BEST MAKE.



These Boxes are lined with Tin, and contain two Tin Oil Bottles, Double Dipper, Palette, and Two Canvas Boards.

Nos.	Size.	s.	d.	Nos.	Size.	s.	d.
*1	9 $\frac{1}{4}$ inches by 6 $\frac{1}{4}$ each	13	6	4	13 inches by 10 $\frac{1}{4}$ each	21	0
*2	10 $\frac{1}{4}$ " 6 $\frac{3}{4}$ "	15	0	5	15 " 11 $\frac{1}{4}$ "	24	0
3	11 " 8 $\frac{1}{2}$ "	16	6	6	17 " 13 $\frac{1}{4}$ "	27	0

*—Nos. 1 and 2 are Thumb-hole Boxes.

The above Boxes, containing in addition 16 to 26 Colours, Brushes, Oil, Turpentine Palette Knife, &c., as illustrated.

Nos.	£	s.	d.	Nos.	£	s.	d.
1	0	18	6	4	1	15	0
2	1	1	0	5	2	5	0
3	1	4	0	6	2	14	0

THE "LANDSCAPE"
OAK OR WALNUT WOOD BOX,
FOR OIL COLOUR PAINTING.



SIZE, 13 INCHES BY 9 ; 2 INCHES DEEP.

A Convenient and Inexpensive Oil Colour Box
for Out-door Work.

The Fitted Box—illustrated above—contains 20 COLOURS IN TUBES, LINSEED OIL, TURPENTINE, IMPROVED DIPPER, SABLE and HOG HAIR BRUSHES, PALETTE KNIFE, and an OAK or WALNUT PALETTE.

PRICE ONE GUINEA.

THE BOX WITH OAK OR WALNUT PALETTE ONLY, 8, 6.

Varnishes and Oils.

	Small Glass Bottles. each.		Glass Bottles Round or Flat.* each.		$\frac{1}{2}$ Pint Stone or Tin, or Glass Bottles. each.		$\frac{1}{2}$ Pints in Stone, Tin, or Glass Bottles. each.		Pints in Stone, Tin, or Glass Bottles. each.	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Picture Mastic Varnish for Varnishing ...	0	9	1	6	3	0	5	6	10	0
Mastic Varnish for Megilp	1	0	2	0	3	9	7	0	13	6
Amber Varnish ...	0	9	1	6	3	0	5	6	10	0
Amber Varnish, Light ...	1	0	2	0	3	9	7	0	13	6
Oil of Spike Lavender ...	0	9	1	6	3	0	5	6	10	0
Picture Copal Varnish ...	0	6	1	0	1	9	3	0	6	0
Oil Copal Varnish...	0	6	1	0	1	9	3	0	6	0
White Spirit Varnish ...	0	6	1	0	1	9	3	0	6	0
Brown Spirit Varnish ...	0	6	1	0	1	9	3	0	6	0
White Lac Varnish ...	0	6	1	0	1	9	3	0	6	0
COPAL OIL MEDIUM...	0	6	1	0	1	9	3	0	6	0
Oil Vehicles (see page 27)	0	6	1	0	1	9	3	0	6	0
Crystal or Map Varnish ...	0	5	0	9	1	3	2	3	4	6
Japan Gold Size ...	0	4	0	8	1	0	2	0	3	9
Fat Oil ...	0	5	0	9	1	3	2	3	4	6
Walnut Oil (Nut Oil) ...	0	5	0	9	1	3	2	3	4	6
Poppy Oil ...	0	3	0	6	1	0	1	6	3	0
Manganed Poppy Oil ...	0	3	0	6	1	0	1	6	3	0
Pale Drying Oil ...	0	3	0	6	0	10	1	3	2	3
Strong Drying Oil...	0	3	0	6	0	10	1	3	2	3
Purified Linseed Oil ...	0	3	0	6	0	9	1	2	2	0
Manganed Linseed Oil...	0	3	0	6	0	9	1	2	2	0
Spirits of Turpentine ...	0	3	0	5	0	6	0	11	1	6
WATSON'S PERFECT MEDIUM ...	1	6	2	6	—	—	12	6	22	6

*—The Flat Bottles fit the majority of the Japanned Tin Oil Colour Boxes.

MEDIUMS FOR OIL PAINTING.

	Per Bottle.
	s. d.
Amber Medium, for oil painting on glass ...	1 6
Adolfi Medium, for painting on silk or satin ...	1 0
Liquid Size, for preparing terra-cotta plaques for painting, &c. ...	0 6
Siccatis Courtray ...	0 9
Siccatis de Harlem (Duroziez's) ...	1 3
Soehnée Varnish, No 3 ...	2 6
Soehnée Varnish, No 3 ... large size ...	1 0
Soehnée Varnish, No 3 ... large size...	2 0
Turck's Florentine Medium for painting on tapestry, satin, and textile fabrics ...	1 0
Turck's Mirrorine Medium, for painting on glass, china, and terra-cotta ...	1 0

WINSOR & NEWTON'S OIL VEHICLES.

MESSRS. WINSOR & NEWTON'S newly introduced "Oil Vehicles" are intended mainly to save the time of the Painter. There is no secret about their composition, nor is the principle of their construction a new one, practised as it was centuries ago in the sunny clime of Italy. The difficulties, however, of carrying out the Italian process, on a commercial scale, in the latitude of England, have hitherto prevented Artists' Colourmen from attempting the manufacture.

Briefly, the Vehicles are made as follows:—The Oil (Linseed, Poppy, or Walnut, as the case may be) is first purified by a prolonged exposure to moisture and sunlight until (without the use of chemicals) it becomes free from mucilage, almost destitute of colour, and of crystal transparency. In this condition, the oil is separated from water and impurities, and allowed to thicken gradually by free exposure to air. When it is of the consistency of honey, the process is stopped, and the product, now much too viscous to paint with comfortably, is dissolved in Oil of Spike, Turpentine, or Petroleum, until its degree of fluidity is about the same as that of the original oil before treatment. In this condition it is used for painting.

The drying of the oil, which usually takes place on the picture itself, is thus in a great measure accomplished before the artist begins to paint, and the progress of his work is correspondingly accelerated. As the Oil Vehicles dry in a natural manner without the use of dryers and contain no resinous substances, they may be employed with absolute confidence as to their future behaviour. The artist, too, with these vehicles, knows exactly what he is using; and this, nowadays, when secret nostras are resolutely boycotted by the better class of painters, is a great point in their favour.

The Series consists of Six Vehicles as follows:—

"OIL VEHICLE No. 1"	is prepared from Linseed Oil and	Oil of Spike
" " No. 1A	" " "	Turpentine
" " No. 1B	" " "	Petroleum
"OIL VEHICLE No. 2"	is prepared from Poppy Oil and	Oil of Spike
" " No. 2A	" " "	Turpentine
" " No. 2B	" " "	Petroleum
Vehicles made from Walnut Oil are made only for Special Orders.		

N.B.—The Vehicle prepared with Oil of Spike evaporates more slowly than the others, and will probably be found, for general purposes, the most convenient. That prepared with petroleum evaporates the most rapidly, the Turpentine preparation occupying an intermediate position.

PRICES.

	s.	d.		s.	d.
Small Bottles ... each	0	6	$\frac{1}{4}$ -Pint Bottles or Tins, each	1	9
Round or Flat Bottles ..	1	0	$\frac{1}{2}$ -Pint	3	0
6-oz. Glass Bottles	1	9	Pint	6	0

Brushes for Painting in Water Colours.

BRUSHES IN QUILLS.

				Brown Sable Hair.	Red Sable Hair.	Best Siberian Hair.	Best Camel Hair.
				each. s. d.	each. s. d.	per doz. s. d.	per doz. s. d.
Crow...	...	Blue	...	0 5	0 3	1 6	0 6
Duck	...	Magenta	...	0 9	0 6	2 0	0 9
Small Goose	...	Green	...	1 2	0 10	2 6	—
Goose	...	Pink	...	1 6	1 0	3 0	1 6
Extra Goose	...	Amber	...	2 0	1 3	3 9	—
IN LONG QUILLS						each.	each.
Extra Small Swan...	Blue	...	...	4 0	2 8	0 9	0 8
Small Swan	Magenta	...	...	6 0	3 6	1 0	1 0
Middle Swan	Green	...	...	9 0	4 6	1 6	1 4
Large Swan	Pink	...	...	12 0	6 0	2 0	1 8

SABLE BRUSHES IN ALBATA FERRULES.

					Brown Sable Hair.		Red Sable Hair.	
					each. s. d.		each. s. d.	
Nos. 0 & 1 Flat or Round		...	...		1	0	0	8
„ 2	„	...	...		1	4	0	10
„ 3	„	...	...		1	8	1	0
„ 4	„	...	...		2	0	1	3
„ 5	„	...	...		2	6	1	6
„ 6	„	...	...		3	0	2	0
„ 7	„	...	...		4	0	2	3
EXTRA LARGE SERIES.					Flat.		Round.	
No. 1 Flat or Round		...	...	each	s. d.	s. d.	s. d.	s. d.
„ 2	„	...	...	„	5 9	6 9	3 3	3 9
„ 3	„	...	...	„	8 6	9 9	5 3	5 9
„ 4	„	...	...	„	11 0	12 9	7 0	7 6
„ 5	„	...	...	„	13 6	16 0	9 0	10 6
„ 6	„	...	...	„	17 6	18 0	11 6	13 6
„ 6	„	...	...	„	20 0	21 0	14 0	16 0

Brushes for Painting in Water Colours.

BRUSHES IN NICKEL FERRULES.

Nos.					Brown Sable Hair		Red Sable Hair		Brown Fitch Hair		Best Siberian Hair	
					s.	d.	s.	d.	s.	d.	s.	d.
Nos. 0 & 1	Flat or Round	...	...	each	0	10	0	5	0	4	0	3
2	"	"	"	"	1	0	0	6	0	4	0	4
3	"	"	"	"	1	2	0	7	0	4	0	4
4	"	"	"	"	1	4	0	8	0	5	0	5
5	"	"	"	"	1	8	0	10	0	5	0	5
6	"	"	"	"	2	0	1	0	0	5	0	5
7	Flat	...	...	"	2	3	1	4	0	6	0	6
8	"	...	...	"	—	—	1	8	0	7	0	7
9	"	...	...	"	—	—	2	0	0	9	0	8
7	Round	...	...	"	3	0	1	8	0	6	0	6
8	"	...	...	"	—	—	2	0	0	7	0	7
9	"	...	...	"	—	—	2	8	0	9	0	8

BRUSH WORK SIBERIANS, NICKEL FERRULES. BLACK POLISHED HANDLES.

Nos.										per doz.	
										s.	d.
Nos. 1 to 3	Round only	...	...	...	...	...	...	...	...	3	0
4 & 5	"	...	...	...	...	...	...	...	...	3	6
6	"	...	...	...	...	...	...	...	...	4	0

BEST CAMEL HAIR BRUSHES IN NICKELLED TIN FERRULES.

No.					per doz.		No.				per doz.	
					s.	d.					s.	d.
No. 1	Flat or Round	...	...	...	1	2	No. 7	Flat or Round	...	...	2	6
2	"	...	...	...	1	3	8	"	...	...	3	0
3	"	...	...	...	1	4	9	"	...	...	3	9
4	"	...	...	...	1	6	10	"	...	...	4	9
5	"	...	...	...	1	9	11	"	...	...	5	6
6	"	...	...	...	2	0	12	"	...	...	6	0

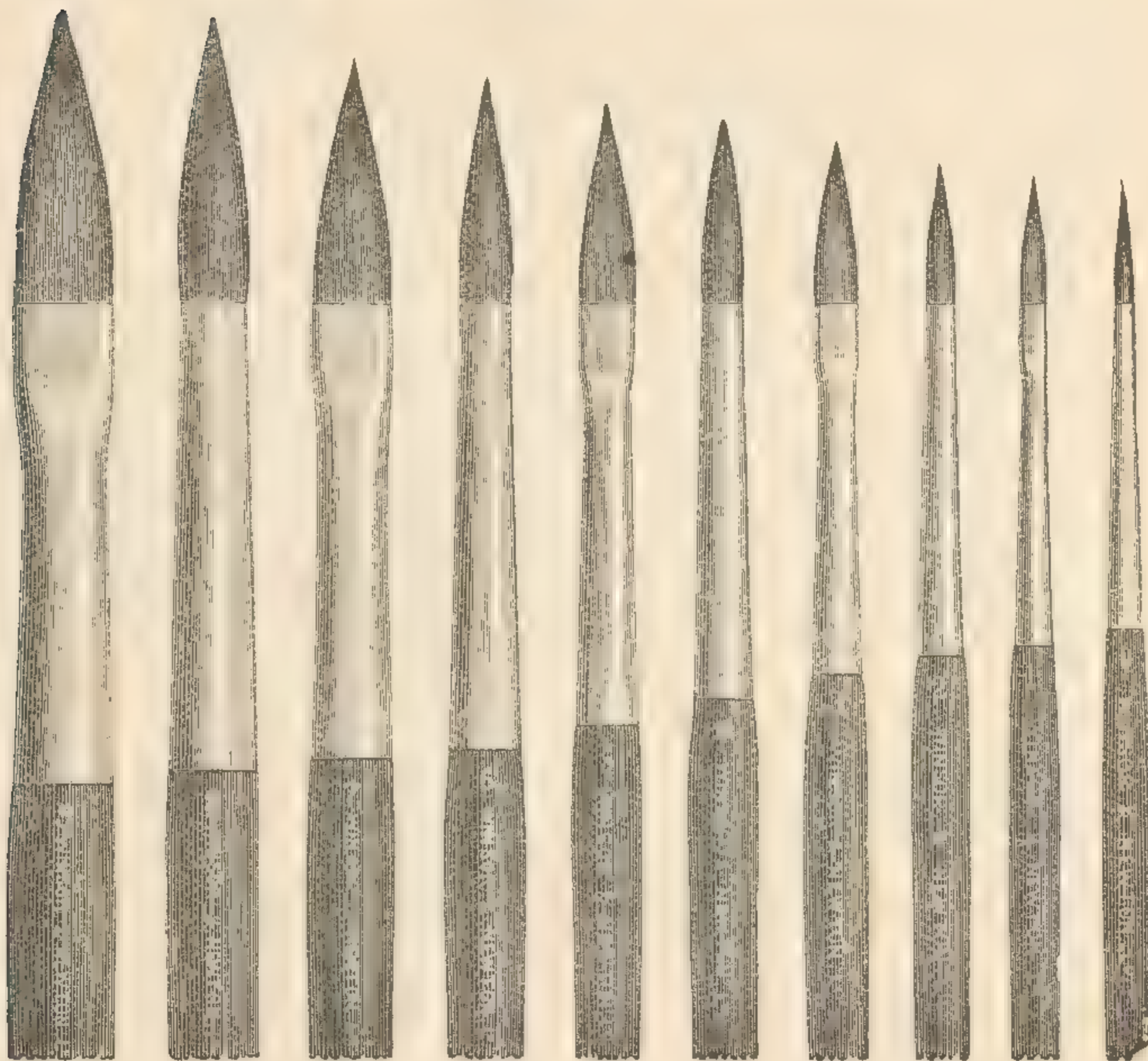
WASH OR SKY BRUSHES IN NICKEL FERRULES.

							Flat.		Round.	
							s.	d.	s.	d.
Dyed	Sable Hair,	large size	...	...	each	...	3	6	4	0
	Ditto	small size	...	...	"	...	3	0	3	6
Best	Siberian Hair,	large size	...	...	"	...	1	3	1	3
	Ditto	small size	...	...	"	...	0	9	0	9

Brushes for Painting in Oil Colours.

Series 51.

Finest Red Sable Hair in Nickel Ferrules.



FLAT OR ROUND.				FLAT.				ROUND.			
Nos.		s.	d.	Nos.		s.	d.	Nos.		s.	d.
0 and 1	... each	0	5	7	... each	1	4	7	... each	1	8
2	... ..	0	6	8	... ..	1	8	8	... ..	2	0
3	... ..	0	7	9	... ..	2	0	9	... ..	2	8
4	... ..	0	8	10	... ..	2	8	10	... ..	3	3
5	... ..	0	10	11	... ..	3	3	11	... ..	4	0
6	... ..	1	0	12	... ..	4	0	12	... ..	4	9

“NEWLYN” BRUSHES (Series 52), made short and thin in the Hair, and square at the corners, are supplied flat only at the same prices as above.

Extra Fine Hog Hair Brushes, Series A.

Nickel Ferrules, 12-inch Yellow Polished Handles.

MADE OF THE SOFTEST LYONS HAIR.

Nos.				Each.		Nos.				Each.	
				s.	d.					s.	d.
1 to 6, Flat or Round,						9, Flat or Round				1	1
all sizes				...	0 8	10				1	3
7	"	"	...	0	9	11				1	6
8	"	"	...	1	0	12				1	9

Herkomer Brushes.

Extra Fine Hog Hair in Nickel Ferrules.

Short and thin in hair. Quality and Prices as Series A above.

Hog Hair Brushes, Series B.

Nickel Ferrules, 12-inch Red Polished Cedar Handles.

Nos.				Each.		Nos.				Each.	
				s.	d.					s.	d.
1 to 6, Flat or Round,						12, Flat or Round				0	10
all sizes				...	0 4	13				1	3
7	Flat or Round	...	0	5		14				1	6
8	"	"	...	0	6	15				1	9
9	"	"	...	0	7	16				2	0
10	"	"	...	0	8	17				2	3
11	"	"	...	0	9	18				2	8

“Bright’s” Hog Hair Brushes.

An improved form of the “Bright’s” Brush, being a trifle shorter and thinner in the hair, and made with a squarer top.

Quality and Prices as Series B above.

“Winton” Hog Hair Brushes.

Nickel Ferrules, 12-inch White Wood Handles.

These Brushes, although thin in hair, and of the ordinary length, possess an unusual amount of spring.

FLAT ONLY.

Nos.				Each.		Nos.				Each.	
				s.	d.					s.	d.
1 to 6 all sizes				...	0 4	10				0	9
7	...	...	...	0	6	11				0	11
8	...	...	...	0	7	12				1	0
9	...	...	...	0	8						

HOG HAIR BRUSHES, Series G.*Nickelled Tin Ferrules, 12-inch White Wood Handles.*

Short and very thin in Hair.

Nos.		Each. s. d.	Nos.		Each. s. d.
1 to 6, Flat only, all sizes		0 3	13, Flat only	...	0 9
7	" "	0 4	14	" "	1 0
8	" "	0 5	15	" "	1 2
9	" "	0 6	16	" "	1 4
10	" "	0 6	17	" "	1 6
11	" "	0 7	18	" "	1 9
12	" "	0 8			

STUDENTS' HOG HAIR BRUSHES, Series H.*Nickelled Tin Ferrules, Black Polished Handles.*

Sound, reliable Brushes of the approved shape, short and thin in hair, with a square top.

Nos.		Each. s. d.	Nos.		Each. s. d.
1 to 6, Flat only, all sizes		0 2	9 & 10, Flat only...	...	0 5
7 & 8	" "	0 4	11 & 12	" "	0 7

BROWN FITCH HAIR BRUSHES, Series 57.*Nickel Ferrules, 12-inch Natural Polished Cedar Handles.*

Improved shape, SHORT AND THIN IN THE HAIR, and with square points.

Nos.		Each. s. d.	Nos.		Each. s. d.
1, 2, and 3, Flat only	...	0 3	9, Flat only	...	0 7
4, 5, and 6	"	0 4	10	"	0 8
7	"	0 5	11	"	0 9
8	"	0 6	12	"	0 10

FINEST ROUND BADGER HAIR SOFTENERS.*With Red Polished Cedar Handles.*

Nos.		Each. s. d.	Nos.		Each. s. d.	Nos.		Each. s. d.
1	...	0 9	4	...	1 6	7	...	3 0
2	...	0 11	5	...	2 0	8	...	4 0
3	...	1 1	6	...	2 3	9	...	4 6

FLAT HOG HAIR VARNISHING BRUSHES.*Nickel Ferrules, Natural Polished Cedar Handles.*

Made of the softest Hog Hair.

	Each. s. d.		Each. s. d.		Each. s. d.
1 inch wide	1 2	2½ inches wide	2 9	3½ inches wide	4 0
1½	1 9	3	3 6	4	4 6
2	2 3				

WINSOR & NEWTON'S ARTISTS' PREPARED CANVAS.

For Painting in Oil Colours.

				BEST QUALITY Single primed, Full primed & Roman Canvas.		BEST QUALITY Ticken Canvas.		SECOND QUALITY Single Primed & Full primed.		THIRD QUALITY.	
				s.	d.	s.	d.	s.	d.	s.	d.
27 inches wide	per	yard.		2	9	3	6	2	0	1	6
30	"	"	...	3	0	3	9	2	3	—	
36	"	"	...	3	6	4	6	2	8	2	0
38	"	"	...	3	9	5	0	2	9	—	
42	"	"	...	4	3	5	6	3	0	—	
45	"	"	...	5	0	6	3	3	3	—	
54	"	"	...	6	6	7	6	4	0	3	0
62	"	"	...	8	0	9	6	4	6	3	6
74	"	"	...	10	0	11	6	5	6	4	6
86	"	"	...	12	0	14	6	6	4	—	

“WINTON” ARTISTS' PREPARED CANVAS.

A new variety introduced to meet the requirements of those numerous Artists who prefer a more pronounced grain in their Canvas than is afforded by the ordinary Single-primed. The “Winton” Canvas is firm in substance, of even texture, and has a grain about midway between the Single-primed and Roman varieties. It is a specially woven fabric, prepared by WINSOR & NEWTON, Limited, and will be found superior to the foreign productions which have been offered of late at higher prices.

27 inches wide	per	yard	s.	d.	45 inches wide	per	yard	s.	d.
30	"	"	2	4	54	"	"	4	0
36	"	"	2	8	74	"	"	4	9
36	"	"	3	2		"	"	6	4
42	"	"	3	9		"	"		

A Sample will be sent post free on application.

WINTON CANVAS ON STRETCHERS is supplied in all the regular sizes at proportionate prices.

WINSOR & NEWTON'S ARTISTS' CANVAS.

Strained on Wedged Stretchers, with Bevelled Inside Edges.

Size in Inches.	Best quality each.		2nd quality each.		3rd quality each.		Size in Inches.	Best quality each.		2nd quality each.		3rd quality each.	
	s.	d.	s.	d.	s.	d.		s.	d.	s.	d.	s.	d.
7 by 5	0	7	0	5	0	4	22 by 10	2	0	1	5	1	1
8 „ 6	0	8	0	6	0	4	22 „ 14	2	3	1	6	1	3
9 „ 6	0	9	0	6	0	5	22 „ 15	2	3	1	7	1	3
9 „ 7	0	10	0	7	0	5	22 „ 16	2	3	1	8	1	3
10 „ 6	0	10	0	7	0	6	22 „ 17	2	5	1	9	1	3
10 „ 7	0	11	0	8	0	6	22 „ 18	2	6	1	9	1	4
10 „ 8	1	0	0	8	0	6	24 „ 10	2	0	1	6	1	2
11 „ 9	1	1	0	9	0	6	24 „ 12	2	1	1	6	1	2
12 „ 6	0	11	0	8	0	6	24 „ 14	2	3	1	8	1	3
12 „ 8	1	0	0	9	0	6	24 „ 16	2	6	1	11	1	4
12 „ 9	1	1	0	10	0	6	24 „ 18	2	9	1	11	1	5
12 „ 10	1	2	0	10	0	7	24 „ 20	3	0	2	0	1	6
13 „ 8	1	2	0	10	0	7	26 „ 16	2	10	2	0	1	6
13 „ 9	1	2	0	10	0	7	26 „ 18	3	0	2	0	1	8
13 „ 10	1	3	0	10	0	8	26 „ 20	3	4	2	3	1	9
13 „ 11	1	3	0	11	0	8	26 „ 22	3	6	2	5	1	11
14 „ 6	1	1	0	9	0	7	27 „ 20	3	4	2	8	1	9
14 „ 7	1	1	0	9	0	7	27 „ 22	3	6	2	8	1	11
14 „ 8	1	2	0	10	0	7	30 „ 13	3	0	2	0	1	6
14 „ 9	1	3	0	11	0	8	30 „ 18	3	6	2	6	1	9
14 „ 10	1	3	0	11	0	8	30 „ 20	3	8	2	9	1	11
14 „ 12	1	4	1	0	0	8	30 „ 22	4	0	3	0	2	2
15 „ 11	1	5	1	0	0	9	30 „ 24	4	2	3	0	2	5
15 „ 12	1	6	1	0	0	10	30 „ 25	4	3	3	0	2	5
16 „ 8	1	3	0	11	0	8	32 „ 18	3	9	2	9	2	2
16 „ 10	1	5	1	0	0	9	36 „ 20	4	4	3	6	2	5
16 „ 11	1	5	1	0	0	10	36 „ 24	5	0	3	6	2	6
16 „ 12	1	6	1	1	0	10	36 „ 28	5	6	3	9	2	10
16 „ 14	1	8	1	3	0	11	37 „ 13	4	0	3	0	2	3
17 „ 13	1	8	1	3	0	11	38 „ 14	4	6	3	2	2	5
17 „ 14	1	9	1	3	1	0	40 „ 24	6	0	5	0	—	—
18½ „ 8½	1	6	1	0	0	11	40 „ 28	7	0	5	6	—	—
18 „ 10	1	6	1	0	0	11	40 „ 30	8	0	6	0	—	—
18 „ 12	1	8	1	2	1	0	42 „ 24	6	6	5	3	—	—
18 „ 14	1	10	1	4	1	1	42 „ 28	7	6	6	0	—	—
18 „ 15	2	0	1	5	1	1	44 „ 34	9	6	7	6	—	—
18 „ 16	2	0	1	6	1	1	48 „ 36	11	0	9	0	—	—
19 „ 9	1	6	1	0	0	11	50 „ 30	10	6	8	6	—	—
19 „ 13	1	10	1	4	1	0	50 „ 40	12	6	10	0	—	—
19 „ 15	2	0	1	5	1	2	54 „ 36	12	6	10	0	—	—
20 „ 10	1	9	1	3	1	0	56 „ 44	16	6	12	9	—	—
20 „ 12	1	10	1	3	1	1	60 „ 40	15	9	12	6	—	—
20 „ 14	2	0	1	6	1	2	72 „ 54	31	6	24	0	—	—
20 „ 15	2	0	1	6	1	2	88 „ 52	36	0	27	0	—	—
21 „ 16	2	1	1	6	1	2	94 „ 58	42	0	33	0	—	—
21 „ 14	2	0	1	6	1	2	106 „ 70	54	0	45	0	—	—
20 „ 17	2	3	1	8	1	3							

Academy Boards.

BEST QUALITY.										Thin.	Thick.
										Each.	Each.
										s. d.	s. d.
Academy Boards	...	...	...	24½	Inches.	by	18½	...	...	1 0	1 3
Half	„	...	...	18½	„	12½	...	...	...	0 6	0 8
Quarto	„	...	...	12½	„	9½	...	...	...	0 3	0 4
Octavo	„	...	...	9½	„	6	...	...	...	0 1½	0 2

“ Rough Surfaced ” Academy Boards.

These Boards are carefully abraded by hand, and offer an agreeable contrast to the smooth surface of the older kind.

ORDINARY SIZES.				PANEL SIZES.*				
		Inches.	Each.			Inches.	Each.	
			s. d.				s. d.	
Whole Size,	24½	by 18½	1 0	15	by 8	0 4	26 by 10	0 9
Half	„	18½ „ 12¼	0 6	18	„ 8	0 5	30 „ 13	1 0
Quarto	„	12¼ „ 9¼	0 3	18½	„ 13	0 8	37 „ 13	1 6
Octavo	„	9¼ „ 6	0 1½	24	„ 12	0 9		

Students' Academy Boards.

ORDINARY SIZES.				PANEL SIZES.*				
		Inches.	Each.			Inches.	Each.	
			s. d.				s. d.	
Whole Size,	24½	by 18½	0 8	15	by 8	0 3	26 by 10	0 8
Half	„	18½ „ 12¼	0 4	18	„ 8	0 3	30 „ 13	0 10
Quarto	„	12¼ „ 9¼	0 2	18½	„ 13	0 6	37 „ 13	1 3
Octavo	„	9¼ „ 6	0 1	24	„ 12	0 8		

* These sizes correspond with those of Madame Vouga's and other panel studies.

Millboards and Mahogany Panels.

Prepared for Painting in Oil Colours.

Millboards, 44 sizes, 6 ins. by 5 ins. 6d., to 30 ins. by 25 ins. 9/-.
Mahogany Panels, 42 sizes, 8 ins. by 6 ins. 1/3, to 36 ins. by 28 ins. 37.6.

White Wood Panels.

Unprepared.

Eighteen sizes, 8 ins. by 6 ins. 3d., to 20 ins. by 12 ins. 1/-.

Oil Sketching Paper.

In four different surfaces, prepared to imitate the textures of Plain, Single Primed, Roman, and Ticken Canvases.

Prepared on Imperial Paper, 30 inches by 22 inches ... per sheet	s. d.
Ditto, ditto, Extra Thick 30 ,, by 22 ,, ... ,,	0 9
	1 0

Oil Sketching Tablets.

(Millboards covered with Prepared Oil Sketching Paper.)

Size in inches.	Each. s. d.	Size in inches.	Each. s. d.	Size in inches.	Each. s. d.
5½ by 4½	0 2	11½ by 9	0 5	20 by 14	0 9
7 ,, 5	0 2	12 ,, 8	0 5	22 ,, 4	0 4
8 ,, 6	0 3	12 ,, 9	0 5	24 ,, 12	1 0
9 ,, 5½	0 3	14 ,, 6¾	0 5	28 ,, 12	1 0
10 ,, 7	0 3	14 ,, 10	0 6	30 ,, 13	1 6
10 ,, 8	0 4	16 ,, 12	0 8	37 ,, 13	2 0
11 ,, 4	0 2	18 ,, 11½	0 8	42 ,, 13½	2 3

Made in three surfaces—Plain, Single-primed, and Roman. Single-primed surface is sent unless otherwise ordered.

The Winton Shaded Art Panels.

FOR PAINTING IN OIL COLOURS.

Prepared in Six Tints, viz. :—GREEN, ROSE, AZURE, BROWN, GREY, and OLIVE.

Size in inches.	Each. s. d.	Size in inches.	Each. s. d.
9 by 5½	0 6	18 by 10	1 6
10 ,, 7	0 8	20 ,, 10	1 6
12 ,, 8	1 0	20 ,, 12	1 9
14 ,, 6¾	1 0	20 ,, 14	1 9
14 ,, 10	1 3	24 ,, 12	2 0
16 ,, 8	1 3	28 ,, 12	2 6
30 by 13 inches, green, brown, grey, and olive only		...	3 6
37 ,, 13 ,, ,, ,, ,,		...	4 0
42 ,, 13½ ,, ,, ,, ,,		...	5 0

Other sizes, up to 20 in. wide, are made to order at proportionate prices.

The "Winton" Art Panels are manufactured and prepared solely by Winsor & Newton, Ltd. The surface is carefully shaded by hand and affords an especially suitable ground for painting Flowers, Fruit, &c., or copying Madame Vouga's Studies.

Canvas Boards.

Millboards covered with Artists' Prepared Canvas.

Best Quality, 20 sizes, 7 in. by 5 in., 7d., to 20 in. by 14 in., 2/10 each.

21 by 10½ in., 3/-; 42 by 10½ in., 6/- each.

Second Quality, 20 sizes, 7 in. by 5 in., 5d., to 20 in. by 14 in., 1/10 each.

Japanned Tin Plaques (Circular).

With Rings at back.

Prepared for Painting in Oil Colours.

PLAIN.—Six Tints: Cream, Terra Cotta, Pale Blue, Pale Pink, Pale Green, and Black.

SHADED.—Three Tints; Brown, Green, and Grey.

										Plain. Each.	Shaded. Each.
										s. d.	s. d.
Diameter.											
6 inches...	...	...	...	...	...	...	...	...	...	0 8	—
7 „	...	...	...	...	...	...	...	...	...	0 10	—
8 „	...	...	...	...	...	...	...	...	...	1 0	1 2
9 „	...	...	...	...	...	...	...	...	...	1 2	1 4
10 „	...	...	...	...	...	...	...	...	...	1 3	1 6
11 „	...	...	...	...	...	...	...	...	...	1 5	1 9
12 „	...	...	...	...	...	...	...	...	...	1 6	2 0
13 „	...	...	...	...	...	...	...	...	...	2 0	2 6
14 „	...	...	...	...	...	...	...	...	...	2 6	2 9
16 „	...	...	...	...	...	...	...	...	...	3 6	4 0

Solid Blocks for Painting in Oil Colours.

										Half Bound and with Protective Frames.	
MADE OF THICK PAPER, 24 SURFACES.											
										Blocks only.	
										s. d.	s. d.
16mo Imperial	Inches.	7 by 5	...	...	...	...	...	each	...	1 9	3 9
8vo „	10 „	7	...	...	...	...	...	„	...	3 0	6 3
4to Royal	11½ „	9	...	...	...	...	...	„	...	5 0	9 0
6mo Imperial	14 „	6¾	...	...	...	...	...	„	...	4 6	8 6
4to „	14 „	10	...	...	...	...	...	„	...	6 0	10 6

										Half Bound and with Protective Frames.	
MADE OF EXTRA THICK PAPER, 18 SURFACES.											
										Blocks only.	
										s. d.	s. d.
16mo Imperial	Inches.	7 by 5	...	...	...	...	...	each	...	1 9	3 9
8vo „	10 „	7	...	...	...	...	...	„	...	3 0	6 3
4to Royal	11½ „	9	...	...	...	...	...	„	...	5 0	9 0
6mo Imperial	14 „	6¾	...	...	...	...	...	„	...	4 6	8 6
4to „	14 „	10	...	...	...	...	...	„	...	6 0	10 6
3mo „	18 „	10	...	...	...	...	...	„	...	8 6	16 0
Half „	20 „	14	...	...	...	...	...	„	...	12 0	21 0

These Blocks are made with Oil Sketching Paper of the four different surfaces described on Page 36. Single Primed Surface Blocks are sent unless otherwise ordered.

DRAWING PAPERS.

MESSRS. WINSOR & NEWTON, Limited, pay particular attention to this department, and keep constantly on hand a very large and varied Stock of Seasoned First-class Drawing Papers, comprising all kinds required, including the "O.W." Hand-made Drawing Paper recently introduced and stamped "Guaranteed Pure Paper R.W.S."

WHATMAN'S DRAWING PAPER.

		Weight to Ream.			Inches.	Per Sheet.	
						s.	d.
Demy ...	...	25 lbs. ...	Hotpressed and Not	...	20 by 15½	0	1½
Medium	...	34 ,, ...	"	...	22 ,, 17½	0	2½
Royal ...	...	44 ,, ...	{ Hotpressed, Not, and Rough }	...	24 ,, 19½	0	3
Imperial	...	72 ,, ...	"	...	30½ ,, 22	0	5
Dble. Elephant	...	133 ,, ...	"	...	40 ,, 26¾	0	10
Antiquarian	...	240 ,, ...	"	...	52½ ,, 30½	4	0

WHATMAN'S "THICK" AND
"EXTRA THICK" DRAWING PAPER.

		Weight to Ream.			Per Sheet.	
					s.	d.
Royal ...	...	60 lbs. ...	Hotpressed, Not, and Rough	...	0	5
Imperial	...	90 ,, ...	"	...	0	8
"	...	140 ,, ...	"	...	1	0
"	...	300 ,, ...	"	...	2	6
Dble. Elephant	...	235 ,, ...	"	...	1	9

"O.W." DRAWING PAPER.

A Hand-made Paper, manufactured under the direction of the Royal Society of Painters in Water Colours.

		Weight of Ream.			Inches.	Per Quire.		Per Sheet.	
						s.	d.	s.	d.
Royal ...	...	44 lbs. ...	{ Hotpressed, Not, } { and Rough }	...	24 by 19	6	0	0	3
Imperial	...	72 ,, ...	"	...	30½ ,, 22	10	0	0	5
"	...	90 ,, ...	"	...	30½ ,, 22	14	6	0	8
"	...	140 ,, ...	"	...	30½ ,, 22	24	0	1	0
Dble. Elephant	...	140 ,, ...	"	...	40 ,, 26¾	24	0	1	0
"	...	220 ,, ...	{ Hotpressed and } { Not only }	...	40 ,, 26¾	37	6	1	8

Retree Papers at proportionate prices.

WINSOR & NEWTON'S

"IMITATION STEINBACH" DRAWING PAPER.

Suitable for Drawing in Water Colours, Pastel Crayons, Pencil and Charcoal, and for general Black and White Work.

Imperial, 30 by 22½ in., 65 lbs. to ream...	...	...	3/9 per quire.
Continuous, 54 inches wide	...	...	6d. per yard

(Reduced prices for original rolls of 25, 50, and 100 yards.)

HOLLINGWORTH'S

"IMPROVED" DRAWING PAPER.

		Weight to Ream.			Inches.	Per Sheet.	
						s.	d.
Demy	...	24 lbs.	Hotpressed and Not,	20 by	15½	...	0 1
Medium	..	32 "	"	22 "	17¾	...	0 1½
Royal	...	42 "	"	24 "	19	...	0 2
Imperial	...	72 "	"	30¼ "	22¼	...	0 3
"	...	90 "	"	30¼ "	22¼	...	0 4
Dble. Elephant	...	130 "	"	40 "	26¾	...	0 6

BEST MACHINE-MADE TINTED CRAYON PAPERS.

		Weight to Ream.			Inches.	Per Sheet	
						s.	d.
Imperial	...	90 lbs.	...	33 Tints	30 by 21½	...	0 4
Dble. Elephant	...	144 "	...	6 "	40 " 27	...	0 6

FRENCH HAND-MADE CRAYON PAPER.

				Inches.	Per Quire.			
					s.	d.		
Michallet	{	No. 1, White	}	...	24 by 19	...	3	0
Royal		Nos. 2 to 12, various Tints		...		...		
Ingres Imperial, White only		...	...	...	30 „ 22½	...	4	6

*Pattern Books of Tinted Crayon and other Drawing Papers
may be had on application.*

CARTRIDGE DRAWING PAPER.

				Weight to Ream.	Inches.		Per Sheet.		Per Quire.	
SUPERFINE:							s.	d.	s.	d.
Students'	...	...	...	60 lbs.	30 by 22	...	0	2	3	0
Imperial (Hotpressed and Not)				78 „	30 „ 22	...	0	3	5	3
FINE:										
Medium	...	...	...	30 lbs.	22 by 17	...	0	1	1	3
Royal	...	...	...	48 „	24 „ 19	...	0	1½	2	3
Imperial...	...	...	...	70 „	30 „ 22	...	0	2	3	0
Thin Engineers	...	...	...	70 „	30 „ 22	...	0	2	3	6
Thick Engineers	...	...	...	90 „	30 „ 22	...	0	2½	4	6
Double Elephant	...	...	...	120 „	40 „ 27	...	0	3½	5	6
GOOD:										
Royal School of Art	...	...	...	40 lbs.	24 by 19	...	0	1	1	3
Imperial Light	...	...	...	56 „	30 „ 22	...	0	1	1	6
Imperial School of Art	...	...	...	60 „	30 „ 22	...	0	1	2	0
Imperial White	...	...	...	70 „	30 „ 22	...	0	1½	2	3

CONTINUOUS CARTOON CARTRIDGE PAPER.

						Per Yard.	
						s.	d.
White Cartoon Paper, Thin	36 inches wide	...	...	...	...	0	4
„ „ „ Medium	45 „	...	...	...	...	0	6
„ „ „ Thin	54 „	...	...	...	...	0	7
„ „ „ Thick	30 „	...	...	...	...	0	7
„ „ „ „	54 „	...	...	...	...	1	2
„ „ „ „	60 „	...	...	...	...	1	2

Transfer Papers.

IN SHEETS 22½ by 17½ inches.

Black, White, Red, Yellow, Blue, and Black Lead, prepared on one or both sides.

Prices from 1½d. to 3d. per sheet ; 2/- to 5/- per quire.

Tracing Papers.

IN SHEETS, 8 varieties, 30 by 20 inches, and 40 by 30 inches,

Prices 1½d. to 5d. per sheet.

ROLLS of 21 yards, 27 varieties, 30, 31, 40, 43, 44, and 60 inches wide,
4/6 to 18/- per roll.

PATTERNS ON APPLICATION.

Solid Drawing Blocks.

Made of WHATMAN'S Drawing Paper.

	Inches.			Series 2 20 Sheets.		* Series 3 24 Sheets.		* Series 3a 32 Sheets.		* Series 4 32 Sheets.	
				s.	d.	s.	d.	s.	d.	s.	d.
32mo Imperial	5 by 3½	each		1	0	0	9	0	11	0	8
16mo Royal	5½ by 4½	„		—	—	1	0	1	2	1	0
16mo Imperial	7 by 5	„		1	6	1	3	1	6	1	2
8vo Royal	9 by 5½	„		2	3	1	9	2	0	1	9
16mo Dble. Elept.	9 by 6	„		2	6	—	—	—	—	—	—
8vo Imperial	10 by 7	„		3	0	2	3	3	0	2	3
4to Royal	11½ by 9	„		4	6	3	0	4	0	3	3
8vo Dble. Elept.	12 by 9	„		4	9	—	—	—	—	—	—
6mo Imperial	14 by 6¾	„		4	0	3	0	4	0	3	0
4to Imperial	14 by 10	„		5	6	4	6	5	6	4	0
3mo Imperial	18 by 10	„		8	6	6	6	8	0	—	—
Half Royal	18 by 11½	„		—	—	7	0	8	6	—	—
4to Dble. Elept.	18 by 12	„		10	6	—	—	—	—	—	—
Half Imperial	20 by 14	„		12	6	9	6	12	6	—	—

SOLID DRAWING BLOCKS WITH COVERS & POCKETS.

Made of WHATMAN'S Drawing Paper.

	Inches.			Series 2 20 Sheets.		* Series 3 24 Sheets.		* Series 3a 32 Sheets.		BROWN HOLLAND COVERS. * Series 4 32 Sheets.	
				s.	d.	s.	d.	s.	d.	s.	d.
32mo Imperial	5 by 3½	each		1	6	1	6	1	6	1	0
16mo Royal	5½ by 4½	„		—	—	1	9	2	0	1	6
16mo Imperial	7 by 5	„		2	6	2	3	2	8	1	9
8vo Royal	9 by 5½	„		3	9	3	0	3	3	2	6
16mo Dble. Elept.	9 by 6	„		4	0	—	—	—	—	—	—
8vo Imperial	10 by 7	„		4	6	4	0	4	6	3	0
4to Royal	11½ by 9	„		7	0	5	3	6	0	4	6
8vo Dble. Elept.	12 by 9	„		7	6	—	—	—	—	—	—
6mo Imperial	14 by 6¾	„		6	0	5	3	6	0	4	3
4to Imperial	14 by 10	„		8	6	6	9	8	0	5	6
3mo Imperial	18 by 10	„		12	6	10	6	12	6	—	—
Half Royal	18 by 11½	„		—	—	11	8	13	0	—	—
4to Dble. Elept.	18 by 12	„		15	0	—	—	—	—	—	—
Half Imperial	20 by 14	„		18	0	15	0	18	0	—	—

* Series 2 is made of *EXTRA THICK* Paper; Series 3 & 3a of *THICK* Paper; Series 4 of *IMPERIAL* 72-lbs. Paper.

SOLID BLOCKS. Series 8.
FOR WATER COLOUR SKETCHING.

Made of Machine-made Paper, Not Surface.

10 inches by 7, 16 Sheets, each 6d. 14 inches by 10, 20 Sheets, each 1s.

SOLID DRAWING BLOCKS. Series 9 and 11.

	Inches.						* Series 9 24 Sheets.		* Series 11 32 Sheets	
							s.	d.	s.	d.
32mo Imperial	5	by	3½	...	...	...	—		0	5
16mo Imperial	7	„	5	...	...	...	0	6	0	6
8vo Royal	9	„	5½	...	...	...	0	9	0	8
8vo Imperial	10	„	7	...	...	...	1	0	1	0
4to Royal	11½	„	9	...	...	...	1	3	1	3
6mo Imperial	14	„	6¾	...	...	...	—		1	3
4to Imperial	14	„	10	...	...	...	1	6	1	6

* Series 9 is made of *ENGINEER'S Cartridge Paper*, and Series 11 of *Thick IMITATION STEINBACH Paper*.

SCHOOL SOLID DRAWING BLOCKS. Series 10.

Made of Good White Cartridge Paper.

10 inches by 7, 20 Sheets, each 6d. 14 inches by 10, 24 Sheets, each 1s.

SCHOOL SKETCH BOOKS. Series 29.

(14½ inches by 10¼).

With Cloth Backs and Stiff Marble Paper Sides, containing
 20 leaves of Cartridge Drawing Paper each 1 0

SKETCH BOOKS. Series 30 and 35.

Bound in Brown Holland, with Elastic Band.

Inches.	* Series 30		s.	d.	* Series 35		s.	d.
5 by 3½	40 leaves	each	0	6	40 leaves	...	0	6
7 „ 4½	40 „	„	0	9	†40 „	...	0	9
9 „ 5½	40 „	„	1	0	40 „	...	1	0
10 „ 7	32 „	„	1	3	40 „	...	1	3
11½ „ 9	32 „	„	1	6				
14½ „ 10	32 „	„	2	0				

* Series 30 is made of *GOOD CARTRIDGE Drawing Paper*, and
 Series 35 of *Thick IMITATION STEINBACH Paper*.

† Measures 7 by 5 inches.

SKETCHERS' NOTE BOOKS. Series 33.

*Made of Good White Paper, suitable for Rapid Pencil Sketches,
 Brown Holland or Green Art Linen Covers.*

No.	Inches.							s.	d.
No. 1	5½ by 4	80 leaves in each Book	...	...	...	each	0	9	
„ 2	8½ „ 5½	...	...	...	...	„	1	3	
„ 3	11 „ 8½	...	...	...	...	„	2	0	

SOLID BLOCKED SKETCH BOOKS. Series 21 to 23.

Made as Sketch Books, but with the three outer edges fastened as ordinary Solid Blocks.

Made of WHATMAN'S Drawing Paper.

		Half-bound Leather Backs, cloth sides.		Brown Holland Covers.			
		*Series 21. 20 Leaves.	*Series 22. 32 Leaves.	*Series 21a. 20 Leaves.	*Series 22a. 32 Leaves.	*Series 23. 24 Leaves.	
		s. d.	s. d.	s. d.	s. d.	s. d.	
32mo Imperial	... each	—	1 6	—	1 3	1 0	
24mo	„	—	2 0	—	1 8	1 3	
16mo	„	2 6	2 6	2 0	2 3	1 6	
8vo Royal	„	3 6	3 3	3 0	2 9	1 9	
12mo Imperial	„	—	3 3	—	2 9	1 9	
8vo	„	4 0	4 0	3 6	3 9	2 3	
4to Royal	„	—	5 6	—	5 0	3 0	
4to Imperial	„	7 6	7 6	6 9	6 9	4 6	

**Series 21 & 21a are made of EXTRA THICK Paper, Series 22 & 22a of THICK PAPER, and Series 23 of IMPERIAL 72-lbs. Paper.*

SKETCH BOOKS. Series 24 to 27.

Made of WHATMAN'S or TINTED CRAYON Papers, each containing 30 leaves.

		Half-bound Leather Backs, cloth sides.		Brown Holland Covers.			
		*Series 24	*Series 25.	*Series 26.	*Series 27.		
		s. d.	s. d.	s. d.	s. d.		
32mo Imperial	5 by 3½ ... each	1 0	0 11	0 9	0 8		
24mo	7 „ 3¼ ... „	1 3	1 2	1 0	0 10		
Pocket Size	7 „ 4½ ... „	1 6	1 4	1 3	1 0		
16mo Imperial	7 „ 5 ... „	1 6	1 4	1 3	1 0		
8vo Royal	9 „ 5½ ... „	2 0	—	1 6	—		
12mo Imperial	10 „ 4½ ... „	2 3	1 9	1 9	1 6		
8vo	10 „ 7 ... „	2 9	2 3	2 3	2 0		
4to Royal	11½ „ 9 ... „	3 6	—	3 0	—		
4to Imperial	14½ „ 10 ... „	5 0	4 0	4 6	4 0		

**Series 24 and 26 are made of WHATMAN'S Paper; Series 25 and 27 of TINTED CRAYON Paper.*

BLACK & WHITE SKETCH BOOKS. Series 34.

Made of EXTRA THIN BANK Paper, suitable for Pencil, Pen, or Colour Drawings.

Each Book contains 94 Leaves, perforated on interior edge.

		Inches.	s. d.			Inches.	s. d.
No. 1,	3½ by 3	...	each	0 5	No. 4,	8 by 5	...
„	2, 5 „ 3¼	...	„	0 8	„	5, 10 „ 8	..
„	3, 7¼ „ 4½	...	„	0 10	„	„	1 6

SCHOOL DRAWING BOOKS.

Made of BEST CARTRIDGE Drawing Paper.

WITH ILLUSTRATED TINTED PAPER COVERS.

20 LEAVES IN EACH BOOK.

20 LEAVES IN EACH BOOK.										Interleaved with Tissue.			
		Inches.						s.	d.	s.	d.		
8vo	Royal	...	9	by	5½	...	...	...	each	0	5	0	6
8vo	Imperial	...	10	,,	7	...	...	...	,,	0	7	0	8
4to	Royal	...	11½	,,	9	...	...	...	,,	0	8	0	10
4to	Imperial	...	14½	,,	10	...	...	...	,,	1	0	1	3

STUDENTS' DRAWING BOOKS.

Made of SUPERIOR CARTRIDGE Paper.

TINTED PAPER COVERS.

NEW SERIES.

NEW SERIES												
Nos.	Inches.									s.	d.	
11	9	by	5½	...	...	8	leaves	...	...	...	each	0 1
12	10	„	7	...	...	12	„	...	...	...	„	0 2
13	11½	„	9	...	...	16	„	...	...	...	„	0 3
14	14½	„	10	...	...	16	„	...	...	...	„	0 4
15	14½	„	10	...	...	24	„	...	...	...	„	0 6
16	14½	„	10	...	...	40	„	...	...	...	„	0 9
17	14½	„	10	...	...	12	„	interleaved tissue			„	0 4
18	14½	„	10	...	...	20	„		„		„	0 6
19	14½	„	10	...	...	30	„		„		„	0 9

In ordering it is only necessary to give the Number prefixed to each size.

GILT BEVELLED EDGE CARDS.

IN BOXES OF 50.

				Whatman's	Assorted		Imitation			
				Surface.	Tints & Surfaces.		Canvas Surface			
Inches.				<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	
4½	by	3	...	per box	3	0	3	0	4	0
5	„	3½	...	„	4	0	4	0	5	0
5¼	„	4	...	„	4	6	4	6	6	0
6	„	4½	...	„	5	6	5	6	7	0

The above are also put up in boxes, containing an assortment of sizes at 1s. each.

WATER COLOUR SKETCHING BOARDS.

MOUNTING BOARDS COVERED WITH WHATMAN'S PAPER ON ONE SIDE.

Hotpressed, Not, and Rough Surfaces.

	Inches.	Each.		Inches.	Each.
		s. d.			s. d.
16mo Imperial ...	7 by 4 $\frac{3}{4}$	0 1	4to Imperial ...	14 $\frac{1}{2}$ by 10 $\frac{5}{8}$	0 5
8vo Royal ...	9 $\frac{1}{8}$ „ 5 $\frac{3}{4}$	0 1 $\frac{1}{2}$	Half Royal ...	18 $\frac{1}{4}$ „ 11 $\frac{1}{2}$	0 6
6mo Royal ...	11 $\frac{1}{2}$ „ 6	0 2	Half Imperial	21 $\frac{1}{4}$ „ 14 $\frac{1}{2}$	0 9
8vo Imperial ...	10 $\frac{5}{8}$ „ 7 $\frac{1}{4}$	0 2 $\frac{1}{2}$	Royal ...	23 „ 18 $\frac{1}{4}$	1 0
4to Royal ...	11 $\frac{1}{2}$ „ 9 $\frac{1}{8}$	0 3	Imperial ...	29 „ 21 $\frac{1}{4}$	1 6
6mo Imperial ...	14 $\frac{1}{4}$ „ 7	0 3			

Also covered with Whatman's "Special Surface" Drawing Paper for Black and White Drawing. Prices same as above.

"BLACK AND WHITE" BOARDS.

Made in one thickness only of Paper specially selected and manufactured for this purpose.

Suitable for either Pen, Wash, or Colour.

	Inches.	Per packet of 6 Boards.		Inches.	Per packet of 6 Boards.
		s. d.			s. d.
No. 1 ...	7 $\frac{1}{8}$ by 5 $\frac{1}{4}$	0 6	No. 4 ...	14 $\frac{1}{2}$ by 10 $\frac{1}{2}$	1 9
„ 2 ...	10 $\frac{1}{2}$ „ 7 $\frac{1}{8}$	1 0	„ 5 ...	18 $\frac{1}{2}$ „ 11 $\frac{3}{4}$	2 3
„ 3 ...	11 $\frac{3}{4}$ „ 9 $\frac{1}{2}$	1 3	„ 6 ...	23 $\frac{1}{2}$ „ 18 $\frac{1}{2}$	4 0

BRISTOL BOARDS.

	BEST QUALITY.	2 sheet.	3 sheet.	4 sheet.	6 sheet.
		s. d.	s. d.	s. d.	s. d.
Foolscap ...	15 $\frac{1}{4}$ inches by 12 $\frac{1}{2}$	0 2	0 3	0 4	0 6
Demy ...	18 $\frac{3}{4}$ „ 14 $\frac{1}{2}$	0 3	0 5	0 6	0 9
Medium ...	21 „ 16 $\frac{3}{4}$	0 4	0 6	0 8	1 0
Royal ...	22 $\frac{1}{2}$ „ 18	0 6	0 8	1 0	1 4
Imperial ...	28 $\frac{1}{2}$ „ 21	0 10	1 3	1 8	2 6

CUT-OUT MOUNTS, &c.

Messrs. WINSOR & NEWTON, Limited, pay particular attention to Cut-out Mounts; they also undertake to mount Drawings, &c., intrusted to them, with care and despatch.

MOUNTING BOARDS.

WHITE OR TINTED (15 TINTS).

Series 1—EXTRA SUPERFINE.

				3 sheet.		4 sheet.		6 sheet.		8 sheet.	
				s.	d.	s.	d.	s.	d.	s.	d.
Half Imperial	21 $\frac{1}{4}$ inches	by	14 $\frac{1}{2}$ each	0	3	0	4	0	6	—	—
Royal	... 24	„	19	0	4	0	6	0	8	—	—
Imperial	... 29	„	21 $\frac{1}{4}$	0	6	0	8	1	0	1	4
Atlas	... 33 $\frac{1}{4}$	„	26	—	—	1	4	2	0	2	8
Dble. Elephant	39	„	26	—	—	1	6	2	3	3	2

Series 2—LONDON.

				4 sheet.		6 sheet.		8 sheet.	
				s.	d.	s.	d.	s.	d.
Half Imperial	... 21 $\frac{1}{4}$ inches	by	14 $\frac{1}{2}$ each	0	3	0	4	0	5
Royal	... 24	„	19	0	4	0	5	0	7
Imperial	... 29	„	21 $\frac{1}{4}$	0	5	0	7	0	9
Atlas	... 33 $\frac{1}{4}$	„	26	—	—	1	0	1	3
Dble. Elephant	... 39	„	26	—	—	1	2	1	6
Dble. Imperial	... 43	„	29	—	—	1	6	1	9
*Leviathan	... 43	„	34	—	—	3	0	3	9
*Antiquarian	... 53	„	35	—	—	7	0	9	0

Series 3—FINE.

				4 sheet.		6 sheet.		8 sheet.	
				s.	d.	s.	d.	s.	d.
Half Imperial	... 21 $\frac{1}{4}$ inches	by	15 $\frac{1}{2}$ each	0	2	0	3	0	4
Royal	... 24	„	19	0	3	0	4	0	5
Imperial	... 31	„	21 $\frac{1}{4}$	0	4	0	6	0	8

Series 4—SCHOOL.

				Ordinary.		Best.	
				s.	d.	s.	d.
Royal	... 24 inches	by	19, Medium Thick	0	2	0	2 $\frac{1}{2}$
„	... 24	„	19, Thick	0	3	0	3 $\frac{1}{2}$
Imperial	... 31	„	21, Medium Thick	0	3	0	3 $\frac{1}{2}$
„	... 31	„	21, Thick	0	4	0	5

* Not made in tints, 55, 56, 59, 62, 65, 66, 67, and 69.

Patterns of Tints may be had on application.

WINSOR & NEWTON'S Nonpareil Drawing Pencils.

HEXAGON ORANGE-POLISHED CEDAR, 4d. each.

These are a new variety of Drawing Pencils made from carefully selected GRAPHITE. They may be used with confidence for all Drawings in which a high-class Drawing Pencil—reliable for smoothness in working and evenness of colour—is a *sine qua non*.

Nonpareil Drawing Pencils are manufactured in twelve degrees viz. : HHHHHH, HHHHH, HHHH, HHH, HH, H, F, HB, B, BB, BBB, and BBBB, and stamped in gold—"Nonpareil Drawing Pencil, Winsor & Newton, Ltd."

WINSOR & NEWTON'S Drawing Pencils.

PENNY Pencils, of good quality, for Schools and ordinary use, Round and Hexagon.

TWOPENNY Pencils, Round and Hexagon, strongly recommended for their richness of colour, and variety and evenness of tint.

SIXPENNY Cumberland Pencils, made expressly for the use of Artists, with an extra thickness of lead.

1s. Boxes, containing Six Drawing Pencils, Four Drawing Pins, India-Rubber, and a Stick each of Red, White and Black Crayon.

2s. Boxes, containing Six Best Engineer's Hexagon Natural Polished Drawing Pencils of Hard and Suitable Degrees.

WINSOR & NEWTON'S Sketching Pencils.

Filled with extra thick lead, four inches in length, ...	... each,	6d.
Filled with Indelible Lead, Red Chalk, or Blue Chalk ...	... „	6d.
Re-fills for above, in boxes containing 3 Leads or Chalks	per box,	6d.

Coloured Pencils.

Blue, Red, Green, and combined Blue and Red Pencils, in Coloured Polished Cedar. Best quality, **3d.**; Second quality, **2d.** each.

COMPASS PENCILS, plain Cedar, three sizes, two degrees, per dozen, **4d.**

Creta Levis Pencils, SIXTY TINTS.

In Coloured Polished Cedar ... 3d. each.
Boxes containing from 6 to 48 Pencils, assorted tints, 2/- to 13/6 per box.

Lefranc's Soft Pastel Crayons. ASSORTED COLOURS.

NOTICE.—These Crayons, being fragile, are **LIABLE** to breakage in transit, and can only be sent at Purchaser's risk. Their utility, however, is not impaired by their being in pieces.

	s.	d.		s.	d.
Box containing 26 Crayons	3	6	Box containing 100 Crayons	15	0
" " 40 "	4	6	" " 132 "	20	0
" " 56 "	6	6	" " 156 "	23	3
" " 62 "	9	6	" " 200 "	33	0

Separate Colours are supplied at list prices.

Round Pointed Pastel Crayons.

IN ROUND FANCY CARDBOARD BOXES.						Best Quality.	Second Quality
						s. d.	s. d.
Box containing 6 assorted Crayons	...	...	...	...	...	—	0 2
" " 12 "	"	"	...	...	...	0 9	0 3
" " 18 "	"	"	...	...	...	1 3	0 4
" " 24 "	"	"	...	...	...	1 9	0 5
" " 30 "	"	"	...	...	...	2 3	0 6
" " 36 "	"	"	...	...	...	2 9	0 7
" " 48 "	"	"	...	...	...	3 3	—

Crayons and Chalks.

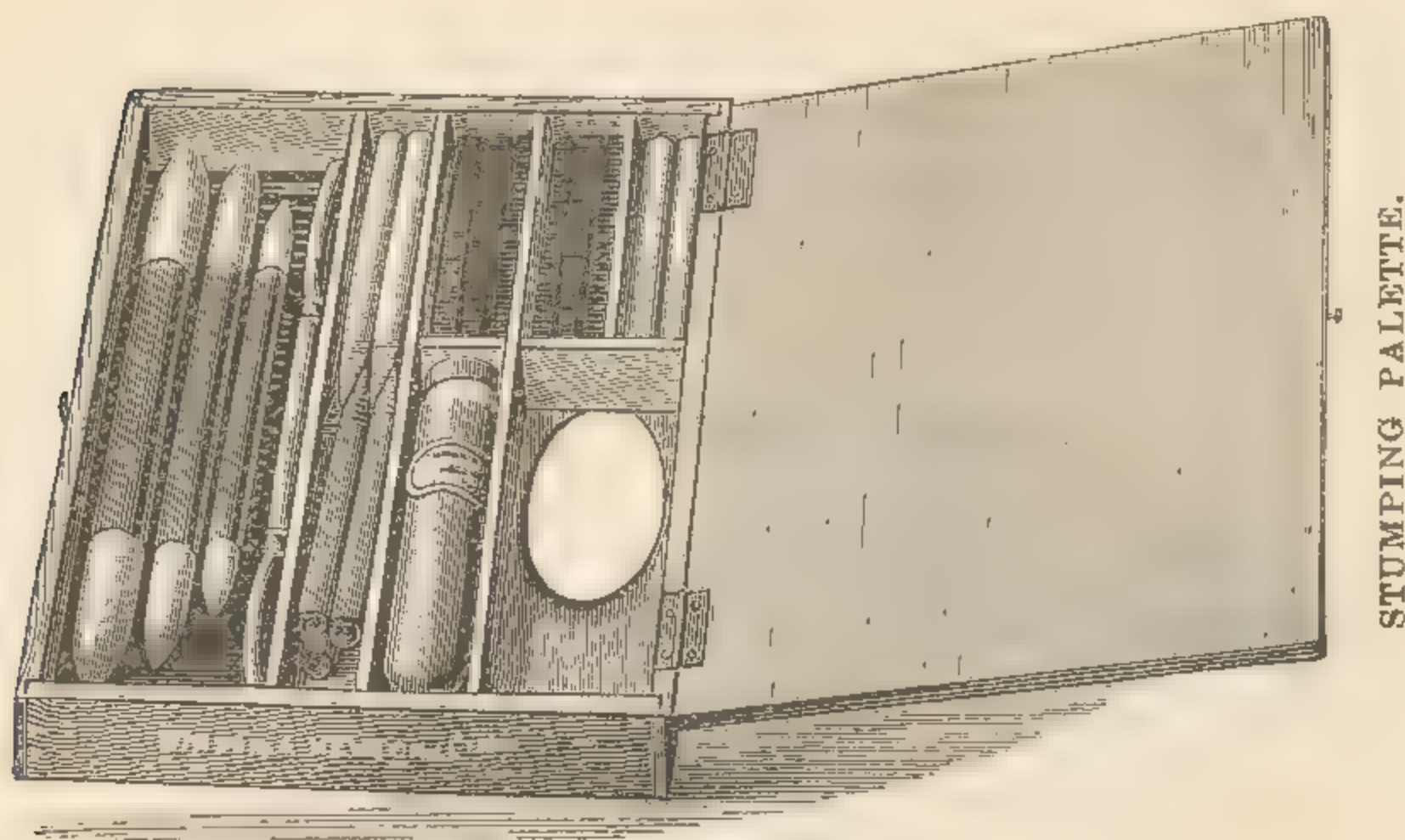
Conté Crayons, Black, Red, and White, Round and Square, in
Boxes of 12 sticks ... each 6d. to 1/3.
Ditto in Cedar ... 2d. & 3d.
Conté Stumping Chalk, in Tinfoil ... per stick, 3d., 4d., & 6d.
" " " in Glass Bottles ... per bottle, 6d.
Winsor & Newton's Stumping Chalk, in Tinfoil,
per doz., small 1/-, large 1/3.
Lemoine's White Crayons ... per box of 12, Square 6d., Round 9d.
Chalk, Parmenter's Round White ... per gross box, 9d.
" " Enamelled ... 1/-.
Coloured School Crayons, 12 colours ... per box of 12, 3d.

CHARCOAL, in Bundles and in Boxes, various sizes and qualities.

STUMPING PALETTES, Oval, lined Chamois Leather ... each 1/-.

Thumb-Hole Palette Chalk Box.

FOR STUDENTS, SCHOOLS OF ART, &c.



Size of Box when open, $10\frac{1}{2}$ by $6\frac{3}{4}$ inches.
Ditto when closed, $6\frac{3}{4}$ „ $5\frac{1}{4}$ „

The Lid of this Box is covered inside with Chamois Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow the Box being held on the hand as easily as an ordinary Palette.

The Box contains—Four each Nos. 1, 2, and 3, Square Black Conté Crayons; Two each Nos. 1 and 2 Lemoine's Round White Crayons; a Bottle of Stumping Chalk (Velours à Sauce); Two White Paper Stumps; One No. 2 White Leather Stump; Four each White and Grey Tortillons and a Portcrayon.

The Box complete, weighs under 8 oz.

Fitted complete, 3s. 6d. ; empty, 2s.

The “Handy” Chalk Box.

The sliding lid of the Box is lined with Chamois Leather, and fitted with a thumb-strap, forming a convenient Stumping Palette.

The Box contains—Six Black and Four White Conté Crayons; a Stick of Stumping Chalk; Two White Paper Stumps; Six Tortillons; a Brass Portcrayon and a Drawing Pencil.

Fitted complete, 1s. 6d. ; empty, 1s.

Conté Leather Stumps.

(WHITE OR CHAMOIS LEATHER.)

No.	...	per dozen	s.	d.	No.	...	per dozen	s.	d.
No. 1	...	per dozen	1	6	No. 5	...	per dozen	3	3
„ 2	...	„	1	9	„ 6	...	„	4	0
„ 3	...	„	2	0	„ 7	...	„	4	6
„ 4	...	„	2	6	„ 8	...	„	5	6

Conté Paper Stumps.

No.	...	per dozen	Grey. s. d.	White. s. d.	No.	...	per dozen	Grey. s. d.	White. s. d.
No. 1	...	per dozen	0 4	0 6	No. 5	...	per dozen	0 8	0 11
„ 2	...	„	0 5	0 7	„ 6	...	„	0 9	1 0
„ 3	...	„	0 6	0 8	„ 7	...	„	0 11	1 3
„ 4	...	„	0 6	0 9	„ 8	...	„	1 0	1 6

Conté Tortillons.

						Per Bundle. s. d.
Grey Paper	...	...	...	...	(in bundles of 1 dozen)	0 1½
White Paper	...	...	...	...	„	0 2
„ large size	...	...	...	...	„	0 3
Tissue Paper	...	...	...	...	„	0 3

India Rubber.

						Per lb. s. d.
Best Para (Bottle) Rubber, cut to various sizes	...	...	...	...	...	12 0
Griffin (Green) Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb. A new soft Rubber stamped with our trade-mark as a guarantee of excellence	...	...	...	...	...	5 3
Best White Soft Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb.	...	...	...	...	...	5 3
White School Rubber, 16, 20, and 40 pieces to lb.	...	...	...	...	...	3 0
Kneaded Rubber, 20 and 30 pieces to lb.	...	...	...	...	per piece 3d. and 2d.	
Pencil Pointed Rubber	...	...	...	...	in sticks, each 1d., 2d., 3d., and 4d.	
Double-Pointed Rubber	...	...	...	...	in sticks, each 1d., 2d., and 3d.	
Ink and Pencil Erasers	...	...	...	...	...each 4d.	
Webster's Chalk Erasers	...	...	...	...	...each 6d.	

Improved Studio Easels.

WINSOR & NEWTON'S IMPROVED STUDIO EASEL will carry canvases of any size to 9 feet 6 inches in height. The arrangement for projecting a canvas in a forward position is simple and effective; the Easel has a screw winding-up movement that is managed with the utmost facility, and which raises with ease a framed picture or Canvas of considerable weight.

Each.
£ s. d.

SMALL STUDIO EASEL,
5 feet high, which will
carry a canvas 7 feet
high.

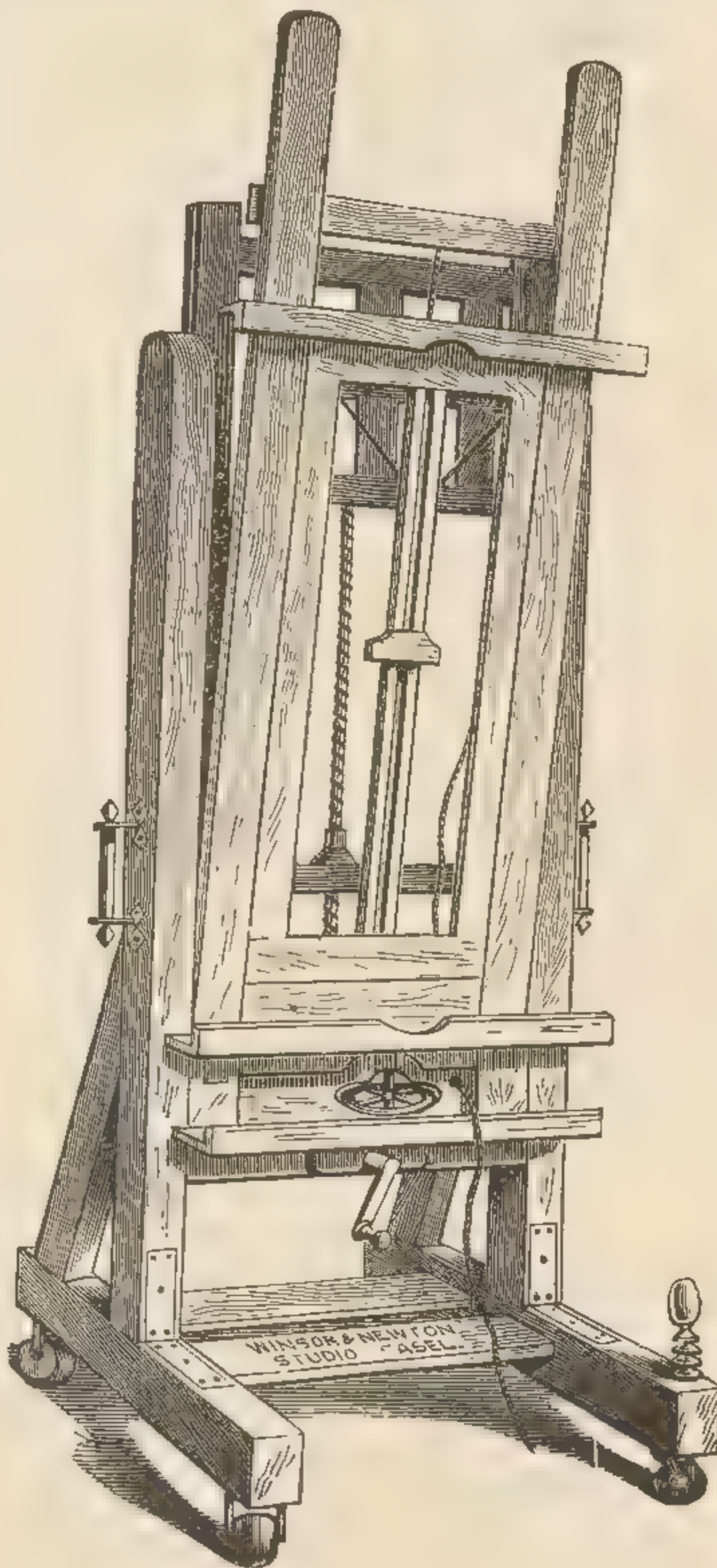
Stained Deal	...	11	11	0
Polished Oak	...	14	14	0

MIDDLE STUDIO EASEL,
6 feet high, which will
carry a Canvas 8 feet
high.

Stained Deal	...	12	12	0
Polished Oak	...	15	15	0

LARGE STUDIO EASEL,
7 feet high, which will
carry a Canvas 9½ feet
high.

Stained Deal	...	13	13	0
Polished Oak	..	17	17	0



Winsor and Newton's Easels.

SKETCHING EASELS.

New Nos.	Old Nos.		Each. £ s. d.
101.	1.	Polished Stained Whitewood Sketching Easel with sliding adjustable Legs, and Brass Arm which holds sketch firmly at any angle, 6 feet high open, 41 inches closed	1 1 0
102.	—	Polished Natural Pine, ditto, ditto	1 1 0
103.	1A.	Whitewood Sketching Easel, with sliding adjustable Legs, 6 feet high open, 41 inches closed ...	0 10 6
104.	—	Polished, ditto, ditto	0 13 6
105.	—	Polished Stained Whitewood Sketching Easel, with sliding adjustable legs, 54 inches high open, 35 inches closed	0 10 6
106.	1B.	The "Amateur" Bamboo Sketching Easel, the lightest Easel made (weight about 1½ lbs.), 4 feet high	0 5 0
107.	—	Ditto, jointed, 4 feet high open, 24 inches closed, weight about 2 lbs.	0 10 0
108.	—	Ditto, jointed, 6 feet high open, 37 inches closed, weight about 2¾ lbs.	1 1 0
109.	2.	Whitewood Folding Sketching Easel, 50 inches high open, 27 inches closed	0 2 3
110.	2A.	Ditto, Superior quality, 50 inches high open, 29 inches closed	0 3 9
111.	2B.	Ditto, ditto, with adjustable brasses to fix each leg, 50 inches high open, 29 inches closed	0 6 0
112.	2C.	Ditto, ditto, 5 feet high open, 35 inches closed ...	0 7 6
113.	2D.	Beech Sketching Easel, with sliding adjustable legs and rack, brass fittings, 5 feet high open, 36 inches closed	0 12 0
114.	—	Birch Folding Sketching Easel with Folding Tray, 46 inches high open, 27 inches closed	0 5 0
123.	23.	The "Radial" Sketching Easel, Stained and Polished Pine; Heath's Patent; 4 feet 6 inches high open, 24 inches closed	0 13 6
124.	24.	Ditto, ditto, 6 feet high open, 30 inches closed ...	0 15 0
(No. 23 is suitable for carrying on the handle-bars of a bicycle, and was originally made for that purpose).			

STANDING EASELS.

New Nos.	Old Nos.		Each. £ s. d.
131.	4B.	Closing Easel, Spruce, inexpensive, for students, 6 feet high	0 3 6
132.	4c.	„ „ „ „ „ 4 feet 6 inches high	0 2 9
133.	4.	„ „ Deal „ „ 6 feet high	0 6 6
134.	5.	„ „ Mahogany „ „ ditto	0 14 6
135.	6.	Framed (or Standing) Easel, Deal „ „ ditto	0 10 0
136.	6A.	Framed Easel, Deal, with Rack and removable Desk, for Water Colour Work... „ „	1 5 0
137.	7.	Framed (or Standing) Easel, Mahogany, 6 feet high	1 0 0
138.	3A.	„ Rack Easel, Deal 5 feet 6 inches high	0 9 0
139.	17.	Rack Easel, Beach, with forward movement, 6 feet high	1 13 0
140.	19.	„ „ Oak, the South Kensington Students' Easel „ „ 5 feet 3 inches high	1 15 0
151.	10.	„ „ Mahogany, with tray 6 feet high	1 16 0
152.	11.	„ „ „ with brush box ditto	2 8 0
153.	12.	„ Academy Easel, Mahogany, with brush box 6 feet high	2 18 0
154.	13.	„ Corbould Easel, Mahogany, with brush box 6 feet high	3 12 0
155.	14.	„ „ „ „ with brush box and Desk „ „ „ „ 6 feet high	4 10 0
161.	18A.	The "Radial" Students' Easel, Deal „ „	1 7 0

No.		s.	d.
30.	Table Easel, Deal, 18 inches high	1	3
31.	„ „ „ 21 „ „	1	6
32.	„ „ „ 24 „ „	1	9

		s.	d.
A	Hatherley Easel, 15 inches high	2	6
AA	„ „ 15 „ „ for music	3	0
B	„ „ 45 „ „	6	6
C	„ „ 56 „ „	7	6
D	„ Studio Easel, 6 feet high	8	6

POLISHED OAK STUDIO EASELS.

G	7½ feet high, with winding movement only	£5	0	0
H	7½ feet high, with winding and forward movements	£8	0	0

UNPOLISHED DEAL STUDIO EASELS.

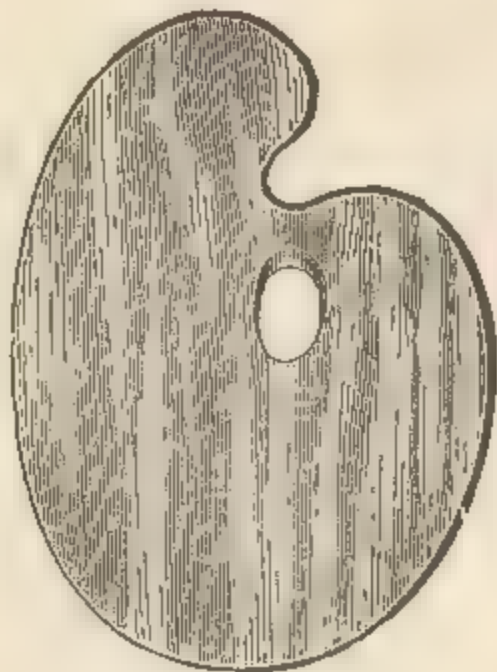
J	7½ feet high, with winding movement only	£3	12	0
K	7½ feet high, with winding and forward movements	£6	0	0

Palettes.

SPANISH MAHOGANY AND OTHER WOODS.



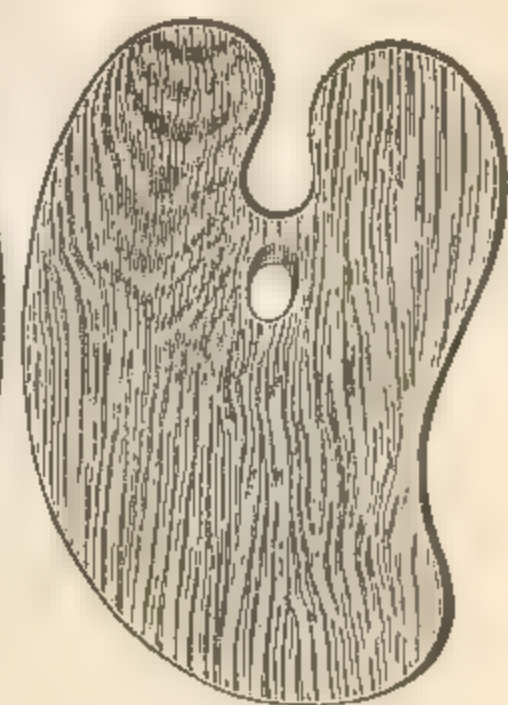
No. 1 SHAPE.



No. 2 SHAPE.



No. 3 SHAPE



No. 4 SHAPE.

No. 4 is only made in 18, 20, 22, and 24-inch Palettes

Spanish Mahogany.				Satin Wood.				Mahogany.			
Length				Length				To fit the following Oil-Colour Boxes.			
			s. d.				s. d.				s. d.
8 inches	...	each	0 9	8 inches	...	each	2 3	Pupil's	...	each	0 6
9 "	...	"	1 0	9 "	...	"	2 6	Pocket	...	"	0 9
10 "	...	"	1 3	10 "	...	"	3 0	Tourist's	...	"	1 0
11 "	...	"	1 6	11 "	...	"	3 3	Compact	...	"	1 3
12 "	...	"	1 9	12 "	...	"	3 6	Student's	...	"	1 6
13 "	...	"	2 0	13 "	...	"	4 3	Companion	...	"	1 9
14 "	...	"	2 6	14 "	...	"	5 0	Portable	...	"	2 0
15 "	...	"	2 9	15 "	...	"	5 6	Academy	...	"	1 9
16 "	...	"	3 0	16 "	...	"	6 0	No. 1 Studio	...	"	1 9
17 "	...	"	3 6	17 "	...	"	6 6	No. 2 Studio	...	"	2 6
18 "	...	"	4 0	18 "	...	"	6 9	No. 3 Studio	...	"	3 0
20 "	...	"	5 3	12 "	...	"	6 9	Sketching Box	...		
22 "	...	"	6 0					(Folding Palette)	...		3 0
24 "	...	"	6 9					Landscape Box	...		
12 "	Folding			12 "	Folding			(Walnut Palette)	...		1 9
Palettes	each		3 0	Palettes	each		5 6				

No. 1 Shape is sent unless otherwise ordered.

Mahl Sticks.

						Each.
						s. d.
Bamboo or White Wood, 46 inches	...	...	...	...	...	0 6
Brass-jointed, White Wood, 36 inches in two pieces	...	...	...	...	...	1 0
" " 36 " three "	...	...	...	...	...	1 6
" " 44 " four "	...	...	...	...	...	2 0
" Polished Bamboo, 38 inches in two pieces	...	...	...	...	...	1 3
" " 38 " three "	...	...	...	...	...	1 6
" " 44 " four "	...	...	...	...	...	2 0
" " 56 " five "	...	...	...	...	...	2 3
Telescopic Bamboo, extending to 36 inches	...	...	...	...	...	4 0

Palette Knives.

WITH BEST STEEL BLADES.

						LENGTH OF BLADE.					
						3, 3½, & 4 in.		4½ in.		5 in.	
						s.	d.	s.	d.	s.	d.
No. 540	Cocoa Handle	...	...	...	each	0	8	0	9	0	10
„	541	„	balanced	...	„	0	9	1	0	1	0
„	542	Ebony handle, 2¼ inches	6d.	...	„	0	8	0	9	0	10
„	543	„	balanced	...	„	0	9	1	0	1	0
„	547	Ivory handle, balanced	...	...	„	2	0	2	0	2	3
„	554	Cocoa handle, Trowel shape	...	„	„	1	8	1	9	2	0

Painting Knives.

		No. 1.		No. 2.		No. 3.		No. 4.		No. 5.	
		s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Very Thin Blades	... each	2	0	1	3	1	3	1	0	1	3

Ivory Palette Knives.—No. 1, 4½ inches, 1/- ; No. 2, 6 inches, 1/3 ;
No. 3, 7 inches, 1/6 ; No. 4, 8 inches, 2/- each.

Steel and Tin Ware.

Dippers, Plain Tin	...	...	...	...	...	2d. to 1/4 each
„	Japanned Tin, for Water Colours	...	...	...	...	4d. to 1/6 „
Brush Washers, Plain Tin	...	...	...	...	...	1/3 & 2/- each.
Do.	Japanned	...	...	...	...	1/9 & 2/3 „
Oil Bottles, Screw Tops, Japanned	...	...	...	...	...	1/3 „
Scrapers	...	...	...	...	...	5d. & 2/- „
Erasers	..	...	...	...	...	1/- & 1/2 „

Drawing Boards.

			Inches.		each	Clamped.		Panelled.		Framed Mahogany.	
						s.	d.	s.	d.	s.	d.
4to Royal	...	...	10½	by 8	each	0	11	1	5	5	0
4to Imperial	...	...	13	„ 9½	„	1	2	1	9	6	0
4to Imperial, full size			16	„ 11½	„	1	6	2	8	—	—
Half Royal	...	...	17	„ 10½	„	1	6	2	8	7	6
Demy	...	...	18	„ 13½	„	1	8	3	0	—	—
Half Imperial	...	...	19	„ 13½	„	1	9	3	3	8	6
Half Imperial, full size			23	„ 16	„	2	6	4	6	—	—
Medium	...	...	20	„ 15½	„	2	3	3	9	—	—
Royal	...	...	22	„ 17	„	2	6	4	6	12	0
Half Dble. Elephant	...	...	24	„ 19	„	3	0	5	3	—	—
Imperial	...	...	28	„ 19	„	3	9	6	0	16	0
Imperial, full size	...	...	31	„ 23	„	5	0	8	0	—	—
Double Elephant	...	...	38	„ 24	„	8	3	12	0	—	—
Double Elephant, full size	...	...	41	„ 28	„	12	0	—	—	—	—

The “Triple” Drawing Boards.

PROTECTED.

Three layers of well-seasoned wood—the centre being placed transverse to the other two—are firmly glued together under great pressure. By this method the liability to warp and twist, which was too common a feature of boards made on the old principle, is reduced to a minimum. The satisfactory character of the “Triple” Drawing Boards is attested by the fact that they are fast superseding the ordinary Clamped Deal Boards.

Sizes and prices the same as Clamped Boards above.

Engineers’ Drawing Boards.

These Boards are made of the best picked dry wood tongue-jointed, one end inlaid Ebony, mahogany battens at back, having Brass Slots, which allow for the expansion and contraction of the wood. Engineers’ Boards are warranted not to get out of the square or to split.

			Inches.		each	s.		d.	
Half Imperial	...	...	23	by 16	each	7	6		
Half Dble. Elephant	...	...	28	„ 21	„	10	0		
Imperial	...	...	32	„ 23	„	12	0		
Dble. Elephant	...	...	42	„ 29	„	19	0		
Antiquarian	...	...	54	„ 32	„	27	0		

Sketching Portfolios.

With Japanned Tin Frames to fasten the Paper down.

Half-Bound, with Leather Outside Flap, and Linen Inside Flaps
to hold loose Sketches, or Reserve of Paper.

Inches outside Frame,								s.	d.	
8vo Imperial ...	...	...	11 $\frac{1}{2}$	by	8	...	...	each	4	6
4to Royal ...	...	...	12 $\frac{1}{2}$	,	9 $\frac{3}{4}$	...	...	,,	5	3
6mo Imperial ...	...	...	15 $\frac{1}{2}$	,	7 $\frac{3}{4}$	...	...	,,	6	0
4to Imperial ...	...	...	16	,	11 $\frac{1}{4}$	...	...	,,	6	6
4to Double Elephant		...	20 $\frac{1}{2}$	,	13 $\frac{3}{4}$	...	...	,,	10	6
3mo Imperial ...	...	...	22 $\frac{1}{2}$	,	10 $\frac{1}{2}$	...	...	,,	10	6
Half Imperial...	...	...	22 $\frac{1}{2}$	,	15 $\frac{1}{2}$	...	...	,,	12	9

Sketching Stools and Seats.

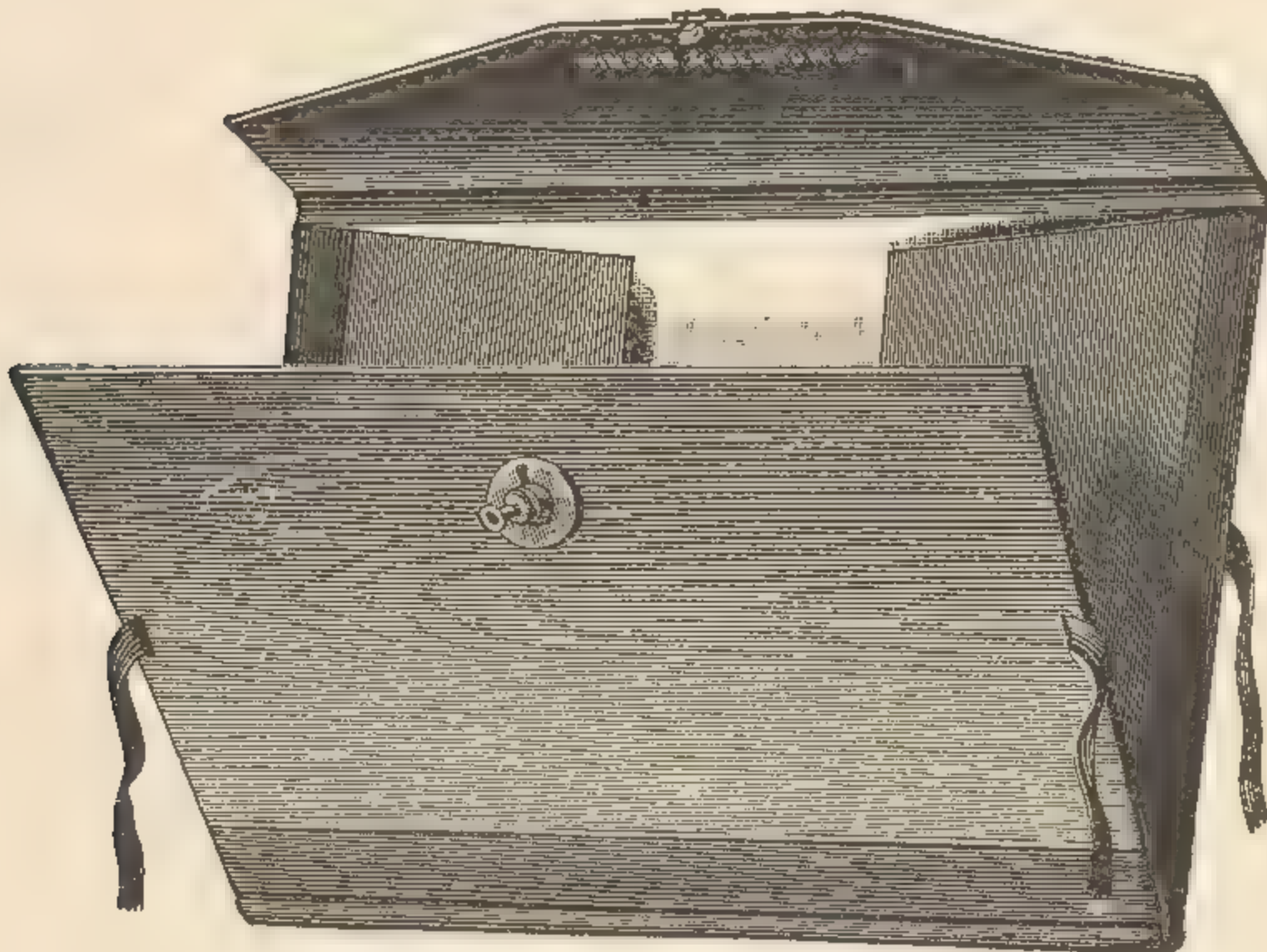
No.		Each. s. d.
1.	Pocket Stool, loose seat, 18, 21, and 24 inches	2 3
1A	Ditto fixed seat, 21 inches	3 0
3.	Square, loose seat, 21 inches... ..	3 9
4.	" " 24 "	4 0
7.	Gentlemen's Seat and Easel Combined	18 9
8.	Ditto best quality, leather seat	31 6
9.	The Lannigan Stool, size when closed 19½ in. by 10¼ by 2 ...	3 0
10.	Loose Leather Seat, 24 inches, extra strong	10 0
11.	The "Yeend King" Stool, extra strong, adjustable canvas seat	14 0
12.	Sketching Bag Seat, a combination of a Sketching Bag and a good strong stool... ..	7 6
13.	The Brougham combined Sketching Seat and Easel (Regd.)... ..	24 0

Sketching Umbrellas.

No.						£	s.	d.
1.	Covered Brown Holland or Grey Twill Silicia...	...	..			1	4	0
2.	Ditto with movable top joint	...	...			1	8	0
3.	Improved make, with movable top joint, and sliding joint for alteration of height	...	...	...	...	1	13	0
4.	Ditto suitable for ladies, nickel silver fittings	...				1	13	0
6.	Covered Brown Holland, movable top joint	...	...			0	16	0
7.	French make...	...	...	...	...	0	18	0

Best Portfolios.

MOROCCO BACK, AND OUTSIDE FLAP WITH GOLD FILLETS,
BEST CLOTH SIDES AND INSIDE STIFF CLOTH FLAPS.



								s.	d.
Half Demy	...	...	15½ inches by	10½	...	...	each	5	6
4to Imperial	...	...	15	„	11	...	„	6	0
Music	...	...	16	„	11	...	„	6	0
Half Medium	...	..	17	„	11½	...	„	7	0
Half Royal	...	...	19	„	13	...	„	8	6
Demy	...	...	21	„	15½	...	„	10	0
Half Imperial	...	...	22½	„	15½	...	„	10	6
Medium ..	...	...	22	„	17	...	„	10	6
Royal	...	..	25	„	19	...	„	13	6
Super Royal	...	...	27	„	20	...	„	15	0
Imperial...	...	...	31	„	22	...	„	20	0
Atlas	...	...	34	„	26	...	„	24	0
Columbier	...	...	36	„	24	...	„	27	0
Double Elephant	...	...	40	„	28	...	„	31	6

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4s. 6d. EXTRA.

Portfolios.

WITH OR WITHOUT STIFF INSIDE FLAPS.

				SUPERIOR.		SCHOOL OF ART,	
				Roan Leather Back and Corners, Cloth Sides, & Silk Strings		Cloth Back and Corners, Marble Paper Sides.	
				Without Flaps.	With Flaps.	Without Flaps.	With Flaps.
				s. d.	s. d.	s. d.	s. d.
Half Demy	...	...	each	2 0	2 8	1 0	1 6
4to Imperial	...	...	„	2 0	2 8	1 0	1 6
Music	...	...	„	2 0	2 9	1 0	1 6
Half Medium	...	...	„	2 6	3 3	1 3	1 8
Half Royal	...	..	„	3 0	4 0	1 6	2 0
Demy	...	...	„	3 6	5 0	1 8	2 3
Half Imperial	...	...	„	4 0	5 6	1 10	2 6
Medium	...	...	„	4 6	6 0	2 0	2 9
Royal	...	...	„	5 6	7 0	2 6	3 3
Super Royal	...	...	„	6 0	8 0	2 9	3 9
Imperial	...	...	„	7 6	10 0	3 0	4 6
Atlas	...	...	„	10 6	13 6	5 6	7 6
Columbier...	...	...	„	10 6	13 6	5 6	7 6
Double Elephant...	..	...	„	18 0	21 0	7 6	10 0

The “ Useful ” Portfolios.

WITH LOCK.

CLOTH BACK AND CORNERS, LEATHER PAPER SIDES.

WITH OR WITHOUT INSIDE FLAPS.

						Without Flaps.	With Flaps.
						s. d.	s. d.
4to Imperial	...	15 inches	by	11 inches	.. each	1 3	1 9
Music	...	16	„	11	...	1 6	2 0
Half Royal	...	19	„	13	...	2 0	2 6
Half Imperial	...	22½	„	15½	...	2 3	3 0
Royal	...	25	„	19	...	3 0	3 9
Imperial	...	31	„	22	...	4 0	5 3

Pencil Cases.

CLOTH OR LEATHER.

ROUND.								Cloth.		Leather.		Best Leather	
No.	1.	7 inches long by 1 inch diameter, each						s.	d.	s.	d.	s.	d.
"	2.	7	"	1½	"	"	"	0	3	0	7	0	9
"	3.	7	"	1¾	"	"	"	0	5	0	9	1	0
"	3.	7	"	1¾	"	"	"	0	6	1	0	1	3
FLAT.								Cloth.		Leather.			
To contain 3 Pencils ...								s.	d.	s.	d.		
"	4	"	...	...	...	...	...	0	3	0	3		
"	6	"	...	...	...	...	...	0	4	0	10		
"	6	"	...	...	...	...	...	0	5	1	0		

Japanned Tin Brush Cases,

WITH OR WITHOUT HANDLES.

OVAL.					ROUND.						
With removable metal centre to protect the points of the Brushes.					Without Centre.						
				s.	d.					s.	d.
No. 1.	8½ inches long...	...	each	2	3	No. 4.	13 in. long by 1½ in. diameter			1	6
„ 2.	10 „ „ „	...	„	2	6	„ 5.	14 „ 2 „	each		1	9
„ 3.	14 „ „ „	...	„	3	0	„ 6.	14 „ 2½ „	„		2	0
„ 10.	8¼ inches long by 1½ inches diameter,					„ 8.	14 „ 2 „	„		1	0
							Round, with division in centre			1	0

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„ 251.	15 $\frac{1}{4}$ in.	„ 6 $\frac{1}{2}$ in., 8 „	Various ...	„	„	9	0
„ 261.	23 $\frac{1}{4}$ in.	„ 18 in., 4 „	Flowers and Fruit	„	„	15	0
„ 266.	20 $\frac{1}{2}$ in.	„ 8 $\frac{3}{4}$ in., 6 „	Various ...	„	„	10	6

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						s.	d.
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„ 262.	16 $\frac{1}{2}$ in.	„ 11 in., 4 „	Landscape ...	„	„	7	6
„ 263.	18 in.	„ 7 in., 4 „	Landscape ...	„	„	7	0
„ 267.	25 in.	„ 18 $\frac{1}{4}$ in., 4 „	Dogs ...	„	„	7	6
„ 274.	10 $\frac{1}{4}$ in.	„ 6 $\frac{1}{2}$ in., 6 „	Landscape...	„	„	7	6
„ 276.	16 $\frac{1}{2}$ in.	„ 12 $\frac{1}{4}$ in., 4 „	Landscape ...	„	„	9	0
„ 551.	12 $\frac{7}{8}$ in.	„ 7 in., 10 „	Views of Venice	„	„	12	0

B.W. STUDIES.

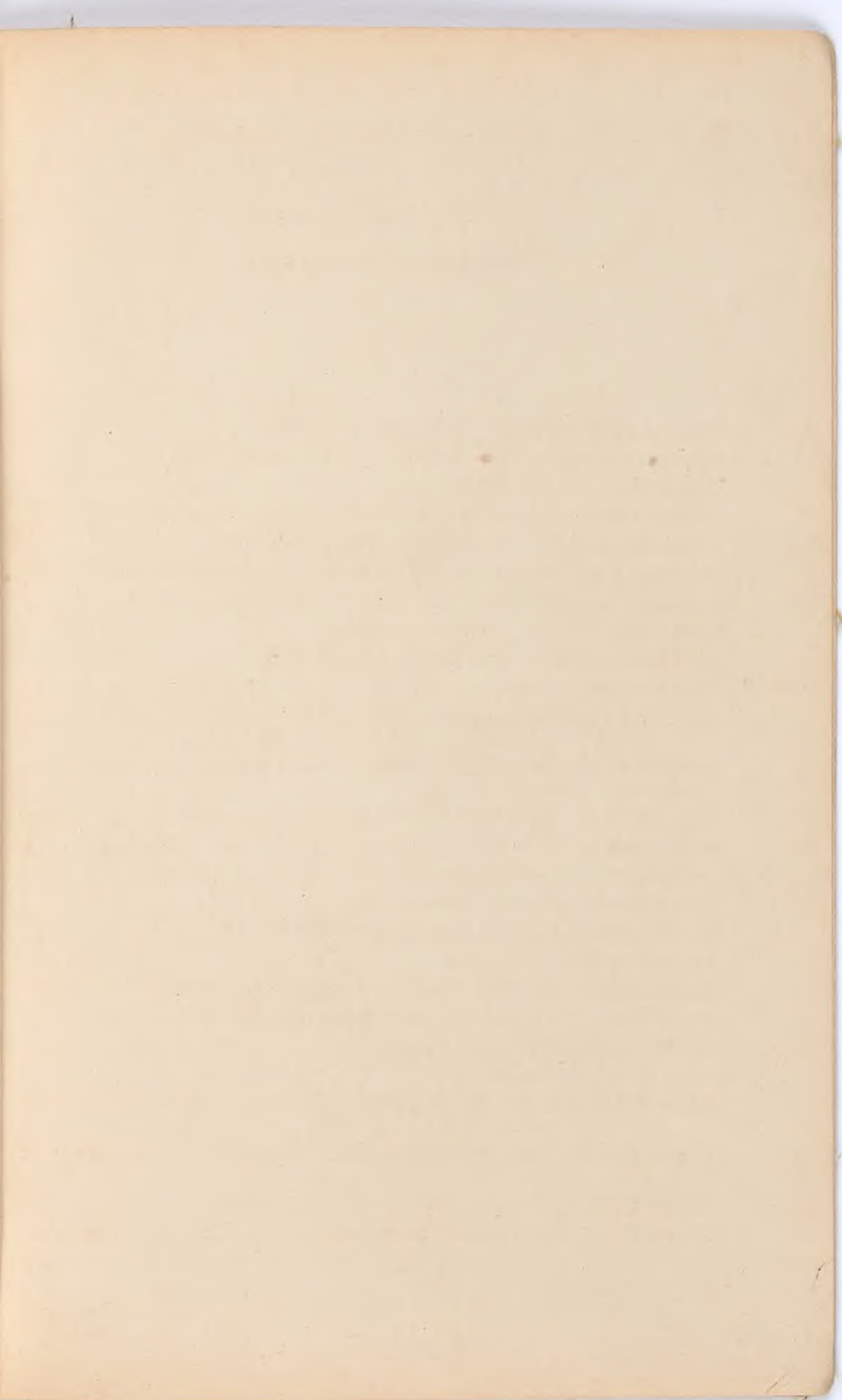
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20.	Blythburgh, Suffolk ..	Geo. Oyston	$\left\{ \begin{array}{l} 14\frac{1}{2} \text{ by } 6\frac{3}{4} \\ 14\frac{1}{2} \text{ by } 6\frac{3}{4} \\ 13\frac{1}{2} \text{ by } 9\frac{1}{2} \end{array} \right\}$	6/- the set of 3.
21.	Easton Broad, Suffolk...			
22.	Near Bramber			
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35.	Hewitt's Dock, Gorleston			

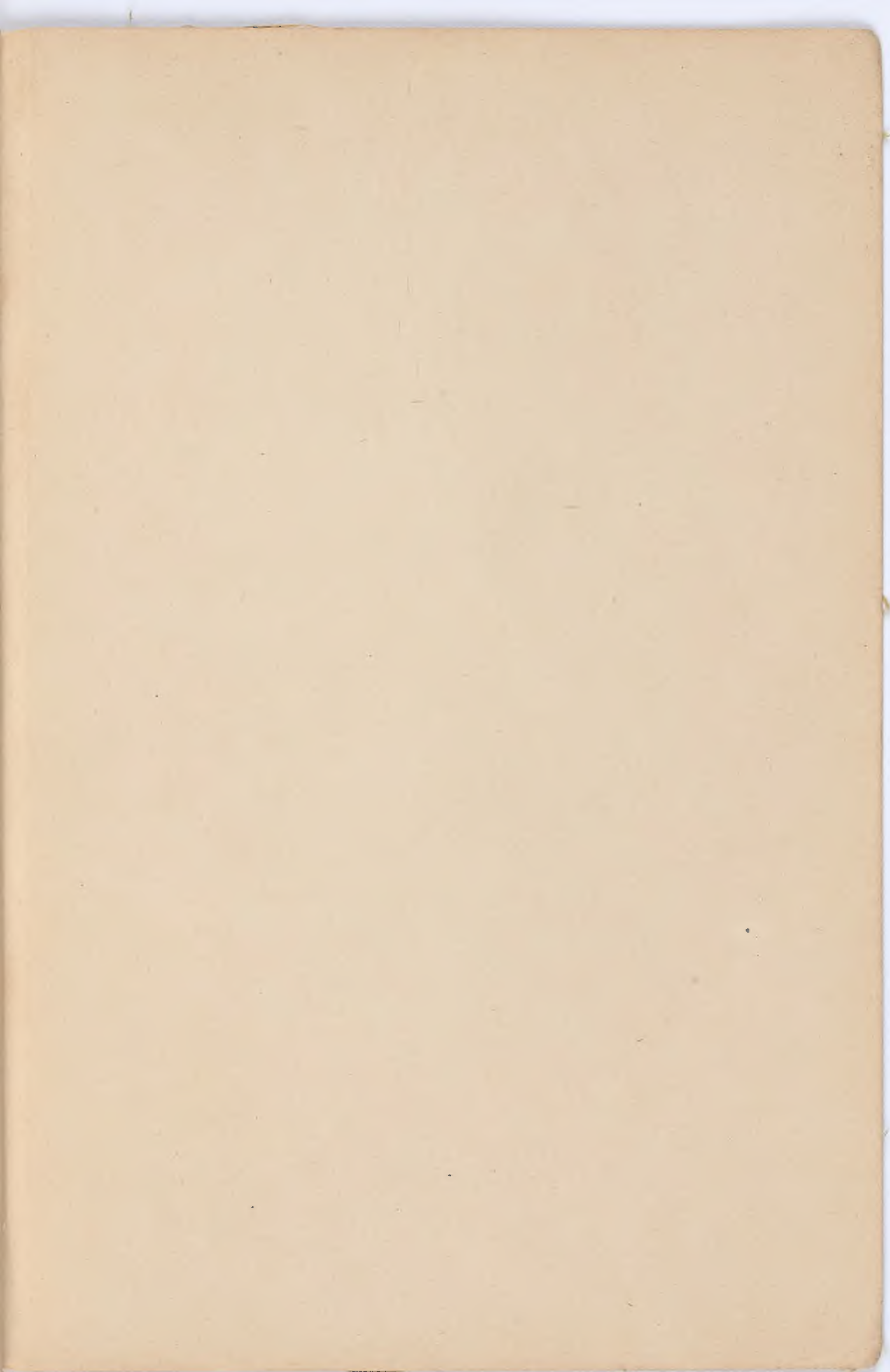
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